

Historic, Archive Document

Do not assume content reflects current scientific knowledge, policies, or practices.

314
W84F

406

LIBRARY
U.S.D.A.
BUREAU OF
HOME ECONOMICS



*Woman's Institute
of Domestic Arts & Sciences
Scranton, Pa.*

*Embroidery and
Decorative Stitches*

406

TO THE STUDENT:

Decorating clothes and household linens by means of stitches has long been a cherished art. Nations have become noted for their fine needlework and individuals have been made happy and have acquired life-long occupations through this art.

To make beautiful stitches requires an interest in the work sufficient to insure neatness and accuracy, as well as great enough to inspire much practice in the use of the needle and the placing of the thread. The more practice you have in embroidery work, the more definite the perfection and the more valued the result.

But interest and skill are not the only essentials. Artistic arrangement and daintiness are especially desirable in embroidery work. This Book comes to make you master of the technique of stitches, but fashion largely determines the color, design, and arrangement of all needlework. So we urge you to refer often to art needlework fashion books and to visit art needlework shops and departments in stores for ideas and suggestions as to design, fabric, and thread for specific results.

THE AUTHOR

EMBROIDERY STITCHES

(PART 1)

GENERAL INFORMATION

HAND EMBROIDERY

1. By hand embroidery is meant the application of thread to material in ornamental effect by means of a needle. The uses of hand embroidery are so varied and so extensive that to define its purpose definitely would be impossible. It is work that has existed since the earliest times—in fact, ever since fish-bone and thorn needles were replaced with steel ones—and it is work that grows more beautiful, and perhaps more unique and exquisite in design and more simple to perform, as time goes on.

The demand for hand embroidery never diminishes; indeed, this ornamental work seems to increase in popularity each season, and there is no reason why it should not. It provides an easy, inexpensive way in which to add to garments and the like artistic touches that seemingly cannot be acquired in any other way.

2. Hand embroidery imparts to even the simplest garments a certain tone that bespeaks thought of detail and love of the beautiful in the wearer. A line of a song sung by our grandmothers—"Designs of beauty, stitches perfect, make this work a pleasure worth while"—applies strikingly to needlework of today, for, truly, the manipulation of the needle seems to be a woman's true art—one that she can apply as freely as a landscape artist does his paints and brushes.

Needlework aids in the cultivation of accuracy, neatness, and a love for the harmonious and beautiful as much as any other one thing, and as it does all this and gives material results in return there is no reason why every woman should not aspire to be clever with the

COPYRIGHTED BY INTERNATIONAL EDUCATIONAL PUBLISHING COMPANY. ALL RIGHTS RESERVED

needle. The old adage, "Dainty garments are daintier when touched by milady's needle," holds good at all times, and the woman of today cannot afford to have it said that the woman of yesterday was more skilled with the needle.

Embroidery stitches may be used advantageously on lingerie, on clothes for infants and children, on aprons, on fancy work, and on household linens; and there are, in addition, many stitches that may be used with good effect in dress decoration, provided they are judiciously applied.

3. To teach the correct way of making embroidery stitches, as well as to demonstrate their uses, is the chief purpose of these lessons on embroidery stitches. Designs in embroidery and the way in which they are used change to correspond with fashion changes, but the stitches themselves do not change. It seems queer that Dame Fashion should take the time required to develop certain modes in fancy work of this kind; nevertheless, such is the case. Many clever designs are brought forth each season by persons engaged in style creation, as they must keep the art of embroidery progressing along with other lines of industry. In face of all this, however, when a good working knowledge of the different embroidery stitches is obtained, pleasing results may be brought forth with little effort, for, as is true of other things, when the correct way of making the different embroidery stitches is once understood, each stitch may be easily recognized when seen in fashion publications and embroidery pattern books and the work carried out with ease.

4. To assist the beginner in proceeding intelligently in the making of hand embroidery, the tools and materials, including the transfer patterns, or designs for embroidery work, receive attention first. Then follows a discussion of the various embroidery stitches, from simple ones to those which are elaborate, as well as information regarding the care of such work. The ease with which hand embroidery can be made as the little intricacies are mastered should encourage every beginner, making the art of embroidering one that is both fascinating and profitable.

ALLEN
ALL

EMBROIDERY TOOLS AND MATERIALS

5. The tools and materials required for embroidery work are few, chief among them being the proper needles and thread and embroidery hoops. Of course, such sewing accessories as scissors, a thimble, a stiletto for punching holes, and an emery bag for keeping needles bright are valuable aids, and for marking designs on material that is to be ornamented with embroidery stitches, transfer patterns are practically indispensable. As in making essential stitches and seams, the hands should always be clean, for which purpose hand sapolio and magnesia should be provided; and it should ever be remembered that tidiness in dress has an important bearing on successful embroidery work.

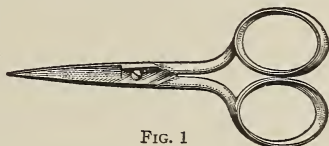


FIG. 1

6. **Embroidery scissors**, a pair of which is shown in Fig. 1, should have narrow, sharp points and blades from $1\frac{1}{2}$ to $2\frac{1}{2}$ in. long. Scissors made of a good quality of steel should be selected, so that the cutting edges will not become dull easily. Nothing is so annoying in connection with needlework as a pair of dull scissors that pull the threads out of position in the embroidery design in an effort to cut them off.

7. **Embroidery hoops**, a pair of which is illustrated in Fig. 2, serve to hold material, or fabric, on which embroidery designs are being worked so that there is no danger of pulling or drawing it out of place. Such hoops, which are of wood or metal and are both

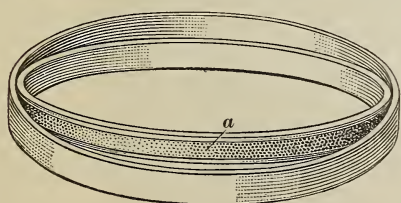


FIG. 2

round and oval in shape, are absolutely necessary for some designs, especially when embroidering sheer materials. As shown, one hoop fits snugly inside of the other, and when material is placed between them it is held firmly and there is a smooth surface on which to embroider.

Some embroidery hoops are padded with felt or cork, as shown at *a*, and are much better than plain hoops, as the padding holds the material more secure. Hoops that do not hold the material tight cause much annoyance and waste of time in

stretching and restretching the work into position. Some hoops are provided with a device at the side of the outer, or large, hoop that serves to draw this hoop together and thus make it hold the work firmly; and, while such a feature is commendable, care must be taken in using it not to draw the material so tight as to injure it.

Hoops about 6 or 7 in. in diameter are sufficiently large for most embroidery work; but for very dainty work smaller hoops are convenient, especially if the work is carried about in a hand bag or a sewing bag, awaiting spare moments. The oval hoops are preferred by some embroiderers and are very satisfactory for long, narrow designs, but in no case should the hoops, whether round or oval, be too large. Large hoops do not hold the material so securely as small ones, and, besides, owing to their weight, they tire the hand in working. Many kinds, shapes, and sizes are displayed on the notion counters and in fancy-work departments of stores that deal in such materials.

8. **Embroidery needles**, five styles of which are shown in Fig. 3, have longer and larger eyes than ordinary sewing needles

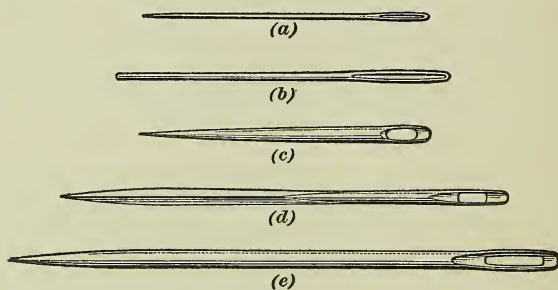


FIG. 3

have. Eyes of this shape and size are absolutely necessary for threading, as well as for carrying, embroidery thread, which is not so firmly twisted as sewing thread and must be soft enough to embed itself in the material that is being embroidered in order to insure correct results.

The needle shown in (a) is a **crewel needle**. With the exception of its eye, which is long and slender, to accommodate embroidery thread, the crewel needle does not differ materially from the sewing needle in shape, and it has the same size numbers. Crewel needles are frequently referred to as *embroidery needles*. They come in

packages of twenty or twenty-five needles, and generally cost 10 cents a package.

The needle shown in (b) is a **tapestry needle**. It is used in tapestry darning or in working designs on open-weave fabric, in which the embroidery threads slip between the warp and woof threads, rather than through the threads themselves. Tapestry needles come in packages of five needles, and usually cost 10 cents a package.

The needle in (c) is a **punch-work needle**. It is used for *punch work*; that is, work made by the use of a sharp-pointed, large-bodied needle, which penetrates the material and makes a hole that, when held open with stitches, gives an open-weave effect. Such needles cost from 3 to 5 cents each.

The needle in (d) is a **sail needle**. It has three sides and is used in making punch work, as well as for sewing leather. Such needles are made of high-grade, highly polished steel, as a rule, and for this reason they penetrate the fabric more readily than do other needles. They cost from 5 to 10 cents each.

The needle in (e) is a **darning or punch-work needle**. A large needle like this serves both for darning and punch work, but it is a little more clumsy to handle than the regular punch-work or sail needle. Such needles usually cost 10 cents per package of five.

9. Embroidery Threads.—Embroidery threads are of many kinds, and while they are wholly different from one another, it is difficult to distinguish them. The kind and quantity of embroidery thread to use in working a design depends on the design itself and the material that is to be ornamented. Such information generally accompanies an embroidery design, whether it is a transfer pattern or a design already stamped on material. If colored thread is required, the shade of color is stated also, thus simplifying matters considerably. However, it is well to have a knowledge of the different kinds of embroidery threads and their uses before the making of embroidery stitches is taken up, and it is with this idea in mind that such threads are considered at this time.

10. Filo silk is an embroidery thread that is much used. It is a soft, untwisted silk thread that comes in skeins of 6 to 12 yd. each, and costs from $2\frac{1}{2}$ to 5 cents a skein. It is made in only one size and sells by color numbers instead of by thread sizes. For satin-

stitches it is excellent, as it fills smooth and the individual stitches, or lines, are lost completely.

11. Another embroidery thread, known as **mercerized-cotton thread**, is also excellent for the satin-stitch. It is less expensive, more durable, and easier to work than Filo silk, and, in white, it is much more satisfactory, because, after washing, it remains as white as the fabric on which it is used. Mercerized thread of this kind has from two to six strands in each thread, and for real fine work the strands may be separated, if desired. Such thread comes in skeins and on spools, the grade of that in skeins, as a rule, being considered a little better than that of the thread on spools. Such thread runs in sizes 3, 5, 10, 20, 30, and 40, the smallest number indicating the coarsest thread and the largest number the finest. Some of the best mercerized-cotton thread is imported into America from European countries, for which reason the price of the thread sometimes seems exorbitant and the thread itself is at times difficult to procure. Especially are these things true of the much favored D. M. C. thread, which seems to be practically perfect for embroidering, but often is difficult to procure in the size and color desired.

12. **Twisted thread** is an embroidery thread that may be had in silk and in mercerized cotton and in spools and skeins. Where much work is to be done, it is more economical to buy the spools of either kind, which cost from 10 to 50 cents each, the price depending on the quality of the thread, than to buy the skeins, which have only a few yards of thread and are much more expensive. When embroidery stitches require twisted thread, it is advisable to get a good quality that is firmly twisted, for the beauty of many stitches depends on the thread itself. Thread of this kind that is twisted sufficiently to make the outline of the stitches curve gracefully is the best to buy.

13. **Rope silk** is an embroidery thread consisting of many strands of silk made into threads of silk, which, in turn, are twisted together to form the heaviest kind of twisted silk thread. It is expensive, as it is usually of pure silk and of a size so large that only a few yards come in a skein or on a spool.

14. **Padding cotton** for embroidery work may be purchased in colors, but rarely in shades. It comes in spools, has four to six strands, like darning cotton, and, while it is very similar to darning

cotton, it is not quite so strong. If the padding is to be light, one or two strands of padding cotton may be used in the needle; if it is to be heavy, the full number of strands may have to be employed.

15. Silkatine thread is cheap, twisted cotton thread with a high luster in imitation of silk. It comes in spools of 100 yd. that sell for 5 and 10 cents apiece, the 10-cent spools having a little heavier, harder-twisted thread, which serves very well for fancy work. Of course, silkatine thread is in no way equal in beauty to pure silk thread, nor does it give the same satisfaction in laundering as the mercerized cotton; yet, where much work is done or for practice work, it is most commendable.

16. Embroidery Designs.—Designs for embroidery work may be outlined freehand on firmly woven material that is to be ornamented in this manner, but as such work requires skill in drawing, the better plan is to purchase material that is already stamped with a design or to make use of *embroidery transfer patterns*, which are tissue-paper patterns on which are stamped designs that may be transferred to the material that is to be embroidered. In addition, patterns are to be had that may be transferred to material by placing a sheet of carbon paper under a pattern, with the carbon side of the paper next to the material, and then tracing the design with a pencil or a stiletto. Also, it is possible to procure patterns in the form of perforated waxed or oiled paper, the designs of which are transferred to the material in much the same manner as a regular stencil design. However, transfer patterns are undoubtedly the most satisfactory, for with them designs may be transferred to any material desired; whereas, if stamped material is used, the choice of material for embroidery work is greatly restricted, and if carbon paper or perforated patterns are used, the design cannot be transferred so conveniently.

17. Selecting Embroidery Patterns.—Embroidery transfer patterns are inexpensive. The various pattern companies get out designs that are suitable for all styles and materials, and at the pattern counters of stores that deal in such wares are to be found embroidery pattern books from which designs for embroidery work may be picked out. Beginners in embroidering will find it advantageous to select the very simplest designs, for until skill with the embroidery needle is acquired elaborate designs cannot be completed satisfactorily. Designs that may be finished readily are best to choose at

first, because completed tasks well done give courage to undertake more difficult ones. Persons who cannot afford to spend much time on embroidering will do well, too, to select designs that work up readily and that do not require close application in working up the stitches. It is well, also, to make sure that the design itself is heavy enough or not too heavy for the material on which it is to be worked, and whether or not the design will consume more time in working up than it is desired to spend on the piece of work or the garment in question.

18. Dots, eyelets, and scallops may, of course, be marked with pencil or with tailor's chalk, using the dressmaker's gauge as a guide; but for all scroll, outline, or figure work the best plan is to use tissue-paper patterns and stamp the design just as it is to be worked on the material, thus securing an accurate foundation on which to apply the stitches.

Frequently, embroidery designs contain the outline of the stitch that is wanted, but call for a little more work than is desired on the garment or fancy work in question. In such cases, some parts of the design may be carefully clipped away and not transferred to the material. Judgment must be exercised in changing such designs, however, so as to avoid any possibility of having the design appear unbalanced or incomplete. On the other hand, simple sprays may be combined to form more elaborate designs, and medallions to be set in the material may be artistically arranged and connected by simple lines of embroidery work.

19. **Embroidery Stamping.**—In connection with embroidery patterns, *stamping* means the transferring of the design to the material with a hot iron, as indicated in Fig. 4. The design of the transfer pattern is outlined with coloring matter that is readily transferred to the material by the application of heat. For all light-colored fabrics, patterns outlined in blue are nearly always used, and for darker materials you will find it better to have the yellow outlines. For extremely dark materials on which the design will not stamp clear, or for velvets or silks that will not bear a hot iron, the tissue-paper pattern should be basted to the material so that it will be perfectly smooth and in the correct position; then the embroidery stitches may be worked over the paper, of course taking each stitch through the material, and when the design is completed the paper may be torn away.

20. To transfer a *design* properly, proceed as follows: Prepare a perfectly smooth, well-padded surface large enough to lay the entire pattern out flat. Cut off the name or the number or any portion of the embroidery design that is not to be used. If the material that is to be stamped should appear to be woven crooked, straighten it by first pulling the selvage edges and then the cut edges until all the warp and woof threads are as straight as they can be made. Then, after straightening the fabric, press it so that it will be smooth and on it place the pattern, taking care to have the printed side down and the line of the design as straight as possible with the warp and woof threads of the material and in the correct position. Have a



FIG. 4

hot iron ready, and with it first test the small sampler—usually in the form of a single bow knot or a ring—that always comes with a pattern on a small piece of the material that is to be stamped, to make certain that the iron is hot enough to insure a quick, accurate transfer; then, with an easy motion, holding the pattern so that it cannot slip, run the iron over the wrong side of the pattern in the manner shown in Fig. 4. Finally, draw the transfer pattern carefully away from the material. After a pattern is once used in this manner it cannot be used again, except to serve as a guide for the tracing wheel or a pencil in outlining a similar design. However, such patterns cost so little that it is scarcely worth the effort to use them in this manner.

For very sheer fabrics, smooth the material out carefully, right side down, and baste tissue paper to the wrong side before stamping the design on the right side. The tissue paper serves to keep the fabric from pulling, gives a firm foundation on which to work, and may be easily torn away when the embroidery work is finished.

THE MAKING OF EMBROIDERY STITCHES

REMARKS

21. Before taking up the actual work of making the various embroidery stitches, reference should be made to Fig. 5, which clearly illustrates the manner in which to hold the hoops containing material to be embroidered, as well as the general way in which to apply the needle. However, in the direct application of the various embroidery



FIG. 5

stitches, illustrations are used as guides to the correct placing of the needle and to give an idea of just how the stitches will appear when worked. In conjunction with these illustrations, though, the text should be carefully studied, so that the exact way in which to make the different stitches will be readily grasped.

In the beginning, it may be well to state, too, that knots of thread should be avoided as much as possible; rather, the work should be started by taking a couple of back-stitches or by taking a few running-stitches over the space that is to be covered with the embroidery stitches and in this way secure the thread without a knot. A thread that is too long should be avoided in embroidery work; $\frac{1}{2}$ yd. is generally ample, for a long thread will roughen up and become unfit for use before it is entirely used. Then, too, more time will be consumed in taking the stitches if the thread is long, for, to produce well-formed stitches, the

thread must be drawn through the material gently, and, as must be admitted, a short thread can be handled much more quickly than a long one.

OUTLINE- AND STEM-STITCHES

22. Among the simple embroidery stitches are the **outline-** and **stem-stitches**. Such stitches serve as foundations for other embroidery stitches and are very necessary for beginners. As is true of all other embroidery stitches in these lessons, each stitch is treated in precisely the same manner; that is, the name is mentioned first, and then follow its uses, the materials, such as thread, needles, etc., required for it, and, finally, the method of making it.

23. Outline-Stitch.—The first embroidery stitch to be considered is the outline-stitch, Fig. 6, which is sometimes called the *compact overcast-stitch* and the *Kensington stitch*. It is a foundation embroidery stitch and perhaps one of the most essential.

Uses.—The outline-stitch is used to form stems and outlines of designs, and sometimes as a padding-stitch. It combines well with nearly all other embroidery stitches; in fact, it is used almost as much as the satin-stitch, to be described later, and seems to be the foundation of embroidery work.

Materials.—For the outline-stitch, the materials

must suit the design. If the design is dainty, the thread and needle should be in keeping with it; if the design is large, coarse, heavy thread and a large needle are, of course, required.

Making the Stitch.—To make the outline-stitch, proceed as in overcasting, as shown in the illustration. Point the needle toward you each time a stitch is taken, instead of from you; also have the



FIG. 6

needle come out each time where the last stitch ended and take great care to have the outline perfectly even, as shown at *a*.

When the outline-stitch is used as a padding-stitch, as shown at *b*, it is made just the same as the regular outline-stitch, except that it is not necessary to keep the stitches even; rather, they are a little better in varied lengths, as shown, as they thus tend to keep the padding properly balanced.

24. Padding-Stitch.—The padding-stitch, Fig. 7, is an embroidery stitch that is made on the surface of fabric to form a

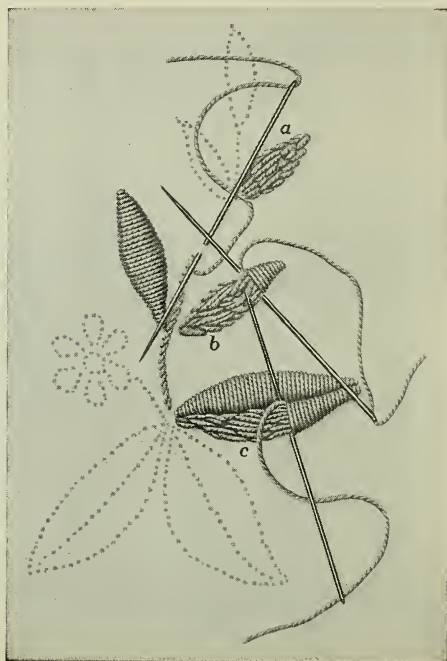


FIG. 7

foundation, or groundwork, for a raised design, serving to make such a design appear heavier and more attractive than it would be if worked perfectly flat.

Uses.—The padding-stitch, or padding, is commonly used in connection with the working of flowers and scallops. Fine designs need very little, if any, padding, while large designs require considerable padding.

Materials.—For the padding-stitch, use is made of padding cotton, which comes on spools similar to darning cotton and in balls, which contain large, soft threads. As a rule, only one or two of the four or six fine threads that come

in each strand of the spool thread is used in padding. The very heavy one strand of padding cotton is desirable only when the work is very heavy or in outlining scallops, and when time is at a premium and it is desired not to pad with the chain-stitch or the regular padding-stitch.

Making the Stitch.—In order to make the padding-stitch, proceed in the manner explained for making the outline-stitch, pointing the

needle toward you each time, inserting it the length of one stitch forward, and picking up only a little of the material. Just how the padding-stitch should look in the work is shown at *a*, *b*, and *c*, Fig. 7. The stitch may be made very long and the entire length of the thread shown on top, rather than underneath, so that it will raise the design where necessary and thus give the rounded effect on the right side and keep it perfectly flat on the wrong side, as will be observed from the illustration. It is necessary to take the padding-stitches directly opposite to the stitches that are to be worked over the padding; this point should always be borne in mind when doing such work, for if the padding-stitches run in exactly the same direction as the embroidery stitches that cover them, the covering stitches will have a tendency to draw down into the underlay of padding and perhaps cause it to show in places, thus marring the beauty of the work.

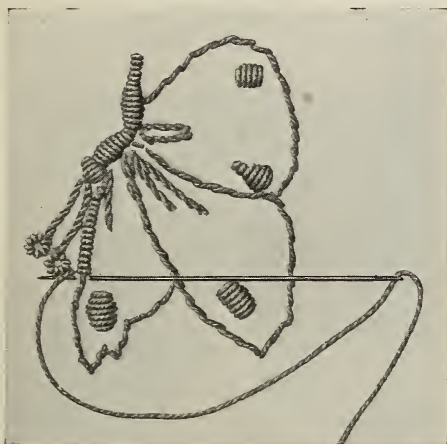


FIG. 8

25. Stem-Stitch.

The stem-stitch, Fig. 8, is another of the simple embroidery stitches. It is

often called *French stemming*, possibly because it originated in France.

Uses.—The stem-stitch is used for stem and outline work that requires heavier and more elaborate work than can be done by means of the ordinary outline-stitches.

Materials.—For making the stem-stitch, soft embroidery floss, either silk or mercerized, is desirable and a fine crewel needle is required.

Making the Stitch.—In order to make the stem-stitch, first pad the outline or stem with darning cotton, using the running-stitch or outline-stitch, as shown, and then whip over and over this stitch, taking the stitches through the material and very close together, but not overlapping, and keeping the edges perfectly even. The stitches may be taken straight with the grain of the fabric on which the design is being worked or diagonally, as desired. The sole beauty of this work lies in the evenness of the stitches.

COUCHING WORK AND DARNING-STITCHES

26. As applied to embroidery work, **couching** means the securing of threads to the face of material with minute stitches, called *couching-stitches*. Such stitches are made in many ways and are of advantage in that effective embroidery designs may be easily formed with them. **Darning-stitches** are simply stitches that serve as filling-stitches. Although simple, they are very necessary in many embroidery designs.

27. Couching-Stitch.—The couching-stitch, or stitch that serves to typify practically all couching work, is shown in Fig. 9.

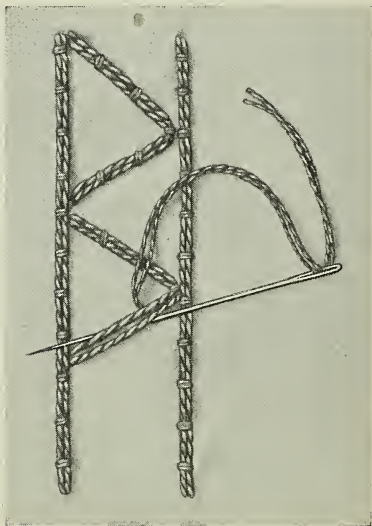


FIG. 9

As will be observed, it is simply an over-stitch that serves to hold down close to the material one or more threads lying flat and with them form a flat, unbroken outline.

Uses.—In banding, in braiding, and, in fact, for any border outline work, the couching-stitch is admirable. Its simplicity and the rapidity with which designs may be worked out with it has won for it recognition from many embroiderers whose time is limited.

Materials.—For couching work, the outline thread should be heavy, and the couching thread may be heavy or fine and a single or a double thread may be used,

depending on the design that is to be worked out. Also, the couching thread may be in contrasting color, if preferred.

Making the Stitch.—To do couching work, lay the outlining threads out on the line to be followed in the embroidery design and then couch them in position, working toward you. Make the over-stitches from $\frac{1}{4}$ to $\frac{3}{4}$ in. apart, and take care to keep them evenly spaced and at right angles to the outlining thread. Also, bring the needle out each time at the point where the next stitch is to appear.

28. Blanket-Stitch Couching.—As shown in Fig. 10, blanket-stitch couching is nothing more or less than the placing of outlining threads in the manner explained in connection with the couching-stitch and securing them in position with the blanket-stitch, which is simply a single-purl buttonhole-stitch. The uses for blanket-stitch couching are the same as for the couching-stitch, and the beauty of this work depends, also, on the even outline and spacing of the couching-stitches.

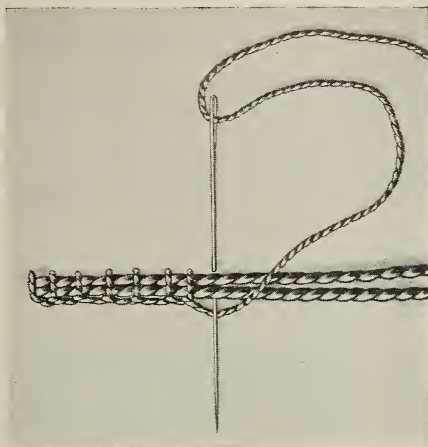


FIG. 10

29. Coronation-Braid Work.—Another use of the couching-stitch is in the formation of coronation-braid work, an example of which is shown in

Fig. 11. Coronation braid is a firmly woven braid with alternating thick and narrow places, as is clearly shown. It is a cotton braid, highly mercerized as a rule, and is inexpensive, costing only 10 or 15 cents for a 6-yd. length.

Uses.—The manner in which coronation braid is woven makes it excellent for use in fancy work. The narrow places permit the braid to be shaped so as



FIG. 11

to form petals, for which reason it is convenient to use in border and banding effects. As embroidery designs may be quickly worked with such braid, it often receives preference over the satin-stitch.

Materials.—Coronation braid comes in several colors, but white is generally preferred for the reason that, as it is a cotton braid, the white bears washing better than do the colors. Coronation braid keeps its shape better if secured to firmly woven fabric, and such fabric aids materially in laundering. A crewel needle is used in fastening the braid in place, and twisted mercerized thread of white or of a contrasting color is used for the couching-stitches. A transfer pattern is not an absolute necessity for such work; in fact, the work may be done well without it. If a design is used, its outline must be of a size to correspond with the braid itself, which comes in three sizes—small, medium, and large.

Making the Stitch.—To do coronation-braid work, first make a small hole in the material with the stiletto; then put the narrow part of one end of the braid through the hole, as shown at *a*, and pin it on the wrong side of the fabric. Next, loop the braid around to see how many points can be made without crowding the center—from four to eight points are sufficient—and pin these points in position. With the braid thus placed, fasten the points in place with couching-stitches, as shown, bringing the needle out to the edge of the loop and over it, as at *b*; then in the center, as at *c*; and then out and in until all the loops are secured in place. Finally, push the free end of the braid down through a hole made at the side of the first one, turn the material so that it is wrong side up, and overhand both ends of the braid down securely. The center of the design formed with the braid may be filled in with any of the filling-stitches, or the points formed in shaping the design may be brought close together and an eyelet worked in the center of the motif.

If the braid is to form a stem, as is frequently the case, or if it is to be carried over from one motif to the next, then one continuous strip of braid may be used without cutting. In cutting coronation braid, always cut it through one of the narrow parts, as it is almost impossible to sew through the thickest part, which is very closely woven. If coronation braid is used to outline wild roses and sham-rock designs, one of its common uses, three sections should be used for each petal instead of two—one for each side and one across the end to give the required broad effect.

30. Rice Braid.—For small designs in which braid is to be applied with the couching stitch, rice braid will be found satisfactory. Rice braid is similar to coronation braid, but it is scarcely

half as large. Its thick parts are so spaced as to give it the appearance of grains of rice lying together. It comes in the same colors as coronation braid, and it is secured to the material that is to be ornamented in the same manner.

31. Embroidery Darning-Stitch.—The embroidery darning-stitch, which is illustrated in Fig. 12, is a simple filling-stitch that serves its purpose very well.

Uses.—The embroidery darning-stitch is used for filling in bands and borders.

Materials.—To insure pleasing results, the material on which the darning-stitch is employed should be fairly coarse and the

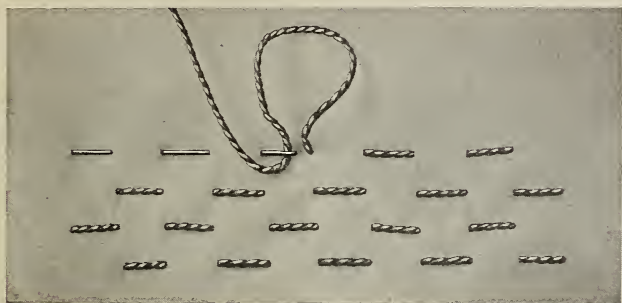


FIG. 12

thread with which the stitch is made should be moderately heavy, for it is a stitch that is not especially pleasing in dainty embroidery work.

Making the Stitch.—To make the embroidery darning-stitch, proceed just the same as in even basting, going in and out with the needle and keeping the stitches even in length on both the top and the bottom of the material. The evenness with which the stitches are alternated, as shown in the illustration, adds much to the attractiveness of embroidery work in which it is used.

32. Brickwork.—The embroidery work shown in Fig. 13 is known as brickwork, because it consists of sections so formed over the surface of material by means of thread as to give the appearance of bricks set together with mortar.

Uses.—The uses of brickwork are varied. As a filling-stitch, it is excellent where a large surface is to be covered, and for bands and borders it is pleasing and attractive. Brickwork is used in both

fancy work and dress decoration, to give a trimming that appears substantial rather than dainty.

Materials.—The material on which brickwork is to be used should be firm enough in body to hold the stitch in position and should not be so thin as to show the cross-stitches underneath. A crewel needle and a moderately large, firmly twisted thread should be used for this embroidery stitch.

Making the Stitch.—To make brickwork, first run a thread along the top of the material with uneven basting-stitches, making it the full length of the space that the brickwork is to extend, as shown at *a*. Make each stitch the length of the brick desired, usually $\frac{3}{4}$ in., as indicated at *b*, and take up as little material as possible in making the stitches, usually only two or three threads of the material. Next, $\frac{1}{4}$ in. below the first long thread, secure a second long thread *c* in

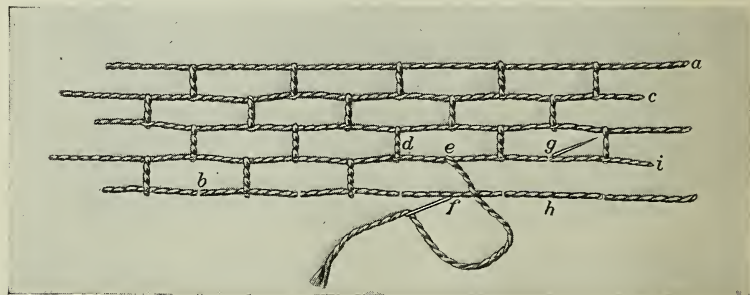


FIG. 13

the same manner, but alternate the basting-stitches, taking each stitch at a point midway between those of the first long thread. Continue to fill the entire space that the brickwork is to occupy with long threads spaced $\frac{1}{4}$ in. apart, alternating the basting-stitches in each case; that is, space the basting-stitches for the third, fifth, and all other odd-numbered threads the same as those for the first, and the stitches for the fourth, sixth, and all even-numbered threads the same as those for the second. When the desired number of long threads are in position, work in with the needle and the embroidery thread the connecting threads *d*. In working these threads in place, bring them over the long threads in each case, so that they will cover the material that is exposed in making the basting-stitches. In other words, bring the needle and thread up from behind, as at *e*, then down over a long thread, as at *f*; and then out, as at *g*. Repeat

the operation, bringing the needle and thread down again, as to *h*, and out, as to *i*, and continue in this way until one row of the brickwork is completed. Then, proceed with each remaining row in the same manner, but always alternating the stitches, so that the exposed material in the long, parallel threads will be covered and the finished work will resemble brickwork.

33. Honeycomb-Stitch.—The honeycomb-stitch, which is illustrated in Fig. 14, is an excellent filling-stitch. It is sometimes confused with brickwork, and, although it is often referred to as the *Damask stitch*, it is properly named honeycomb for the reason that it assumes the same outline as that of a full, unbroken honeycomb.

Uses.—The honeycomb-stitch is used for filling in leaves and in surface covering in fancy work. It is very attractive in leaf effects on tailored and lingerie blouses and dresses, especially if done in either harmonizing or contrasting colors.

Materials.—The material on which to work the honeycomb-stitch may be either coarse or fine, depending on the use to which it is to be put. Coarsely woven material, however, will take a larger design than material of finer mesh. If finely woven fabric is to be worked, a crewel needle and a twisted

thread of a weight that harmonizes with the material should be used; if open-weave material is to be used, then the thread should be coarse and a tapestry needle should be employed to make the stitches.

Making the Stitch.—The honeycomb-stitch consists of layers of blanket-stitches so connected as to form a honeycomb effect. To make the stitch, first bring the thread through from the wrong side, as at *a*; then form a loop that is a scant $\frac{1}{2}$ in. in length, hold this loop down with the thumb of the left hand, insert the needle $\frac{1}{4}$ in. to the right of *a*, as at *b*, and bring it out, as at *c*; hold another scant $\frac{1}{2}$ -in. loop with the thumb of the left hand and put the needle in, as at *d*, and out, as at *e*. Continue until the width of space is filled.

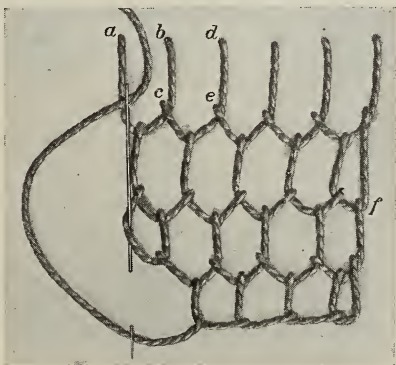


FIG. 14

Make a second row, as at *f*, working from right to left instead of from left to right, and inserting the needle at the center of each loop of the first row. The third row is like the first.

34. Twisted Running-Stitch.—The twisted running-stitch, Fig. 15, is an excellent outline-stitch, although it closely resembles a chain-stitch. It consists of a series of running-stitches through which another thread is run so as to obtain the twisted effect.

Uses.—The twisted running-stitch is used chiefly for outlining and in making stems and sprays. It combines well with other surface stitches.

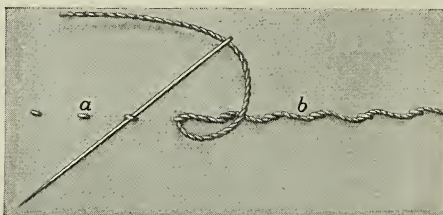


FIG. 15

Materials.—A firm, hard thread shapes best in twisting. Two colors of thread may be used if desired, one for the running-stitch and one for the twisted-stitch.

Making the Stitch.—To make the twisted running-stitch, first, with one needleful of thread, make a series of running-stitches of the length desired for the work, as shown at *a*; then, with a second needleful of thread, take an overcast-stitch through each of the running-stitches, as shown at *b*, and thus secure the effect shown. Care should be taken not to draw the overcasting threads too tight in making this embroidery stitch, for if this is done the beauty of the stitch may be lost.

CHAIN-STITCHES

35. Chain-stitches, as applied to embroidery work, are stitches so formed that, when looped one after the other in a row, each loop resembles a link of a chain. Chain-stitches may be used for padding, as well as for ornamental purposes, and are made in several forms.

36. Split-Stitch.—The split-stitch, Fig. 16, though not strictly a chain-stitch, may be grouped with chain-stitches because there is a close resemblance between them. The name split-stitch is derived from the fact that the embroidery thread is split as each stitch is made, for the stitch is nothing more or less than the bringing up of the needle through the thread itself and taking a back-stitch through the thread.

Uses.—The split-stitch is suitable for stems, borders, and outlines and as a simple form of decoration between tucks and between lace and insertion, provided a more compact stitch than the regular chain-stitch is desired.

Materials.—For making the split-stitch, there should be used a moderately coarse, soft thread and a crewel needle to correspond.

Making the Stitch.—To make the split-stitch, bring the needle through the cloth, hold the thread down with the left thumb, and take a stitch back through the thread itself the distance of a stitch, which is usually $\frac{1}{8}$ to $\frac{1}{4}$ in., as shown at *a*; bring the needle out again, hold the thread down, and take another stitch in the same manner; continue in this way until the desired number of stitches are made.

37. Single Chain-Stitch.—The single chain-stitch, as shown in Fig. 17, is simply a loop, or link, of embroidery thread, and several of them in a row have the appearance of a chain. This stitch is easily developed and very useful in embroidery work.

Uses.—The single chain-stitch is a neat finish for tucks and seams, and it is employed in scrollwork and similar designs. The links must be made very small when this stitch is used to decorate wash materials; the moderately large chain-stitch, which is very effective when made of hard-twisted silk, does not hold its shape well after laundering, for which reason it should be avoided on wash materials. The chain-stitch is also excellent for padding, especially on materials that stretch in laundering, as it yields more readily in ironing than does the regular padding-stitch.

Materials.—If the chain-stitch is used for ornamental purposes, a crewel needle should be employed and the thread should be firmly twisted and of fairly good size, so that the links will shape well, as soft thread falls flat and does not curve so attractively as firm thread. A tapestry needle expedites the making of the chain-stitch on coarse, open-weave fabrics. Chain-stitches used for padding should be made

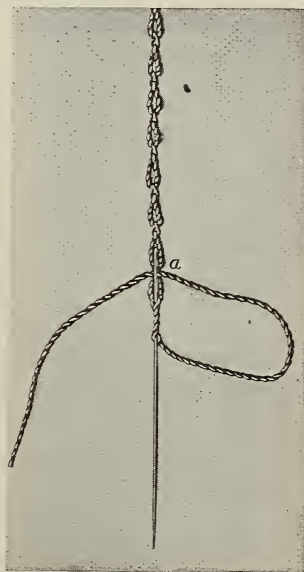


FIG. 16

with padding cotton or some other soft thread and a small crewel needle.

Making the Stitch.—To make the single chain-stitch, secure the end of the thread and bring the needle through the material from the wrong side; hold down the thread with the left thumb; and insert the needle into the hole through which the thread

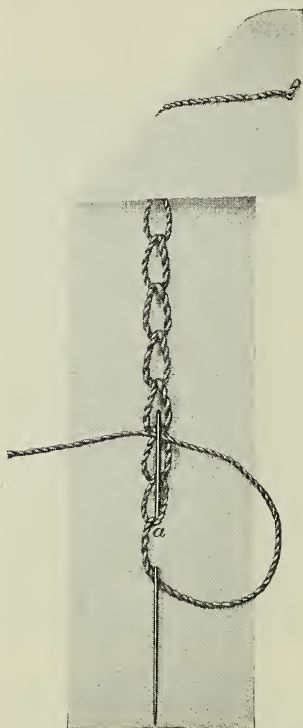


FIG. 17

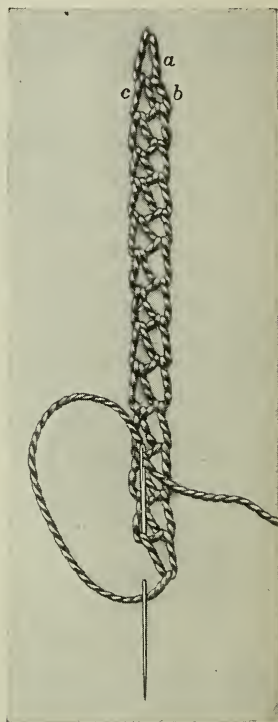


FIG. 18

came up, as at *a*, bringing it out the distance of a stitch below and over the loop of thread, thus forming a link. Repeat the making of loops, or links, in this manner until the row of stitching is complete. Do not draw the thread tight; rather, let it bring itself into shape.

38. Double Chain-Stitch.—The double chain-stitch, as shown in Fig. 18, consists of two links, or loops, of thread combined as one.

Uses.—The double chain-stitch is used for the same purposes as the single chain-stitch, but is given preference over it where a heavier effect is desired.

Materials.—The remarks in connection with the single chain-stitch apply for the double chain-stitch.

Making the Stitch.—To make the double chain-stitch, begin, as in making the single chain-stitch, with one link, as shown at *a*. Then take a second stitch a little to the right, as at *b*, and then a third to the left, as at *c*. Continue to work back and forth in this manner, from one side to the other, until the work is completed.

39. Cable-Stitch.—The cable-stitch, which is shown in Fig. 19, is a chain-stitch, though not a link-stitch. It gets its name from the fact that heavy rope thread is used in its development.

Uses.—The cable-stitch is used as a braiding-stitch. Frequently, it is used on dresses and blouses in outlining tucks or seams or as a substitute for soutache braid. It is employed, also, in fancy work, often in connection with chain-stitching.

Materials.—The material on which the cable-stitch is worked should be open enough to permit the large needle that is needed to carry the rope thread to be inserted without injury to the fabric. The thread should be a firmly twisted, heavy silk or mercerized cotton.

Making the Stitch.—To make the cable-stitch, bring the needle up through the material from the wrong side and take a very tiny back-stitch to secure the thread. Hold the thread down with the thumb of the left hand, put the needle in a scant $\frac{1}{8}$ in. diagonally to the right and below the first stitch, as at *a*, and then bring the needle out over the loop of thread that the left thumb is holding. Continue to make the required number of stitches in the same manner, thus forming

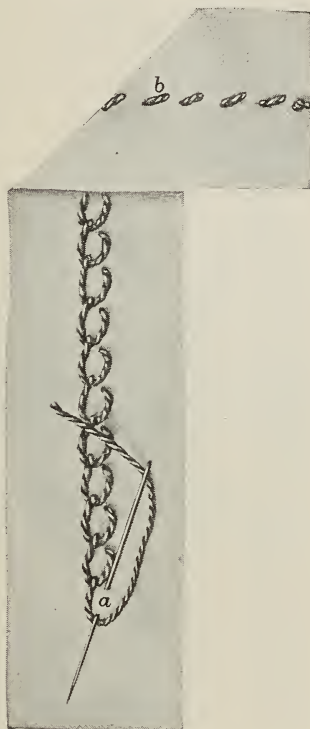


FIG. 19

an attractive chain of open links. The wrong side of the work should appear as shown at *b*.

40. Twisted Chain-Stitch.—Another form of chain-stitch, namely, the twisted chain-stitch, is shown in Fig. 20. Although the name and the illustration of this stitch might create the impression that it is not easily made, such is not the case. It consists of nothing more than the looping of the thread and the holding down of this loop with a couching-stitch.

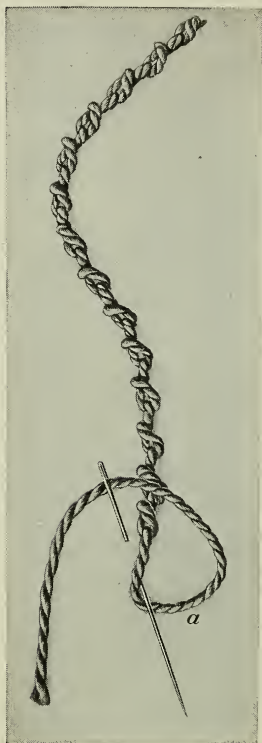


FIG. 20

Uses.—Where a narrow braid is desired as a trimming, or, in fancy work, where borders are to be marked, the twisted chain-stitch is highly satisfactory. It is not, however, suitable for wash materials, as the loops are not held securely enough to the fabric to permit of laundering.

Materials.—For the twisted chain-stitch is required a firmly twisted thread, a rope silk being perhaps the best of all. The needles should be sufficiently large to carry the thread through the material easily and without pulling the loops out of shape.

Making the Stitch.—The braid formed by the twisted chain-stitch may be from $\frac{1}{8}$ to $\frac{1}{2}$ in. wide, the wider braid requiring the coarsest rope silk thread. In making this stitch, loop the thread exactly as shown at *a*, and then bring the needle through in the manner indicated; that is, diagonally toward you. Form another loop and take another diagonal stitch, and continue in this way until a sufficient number of stitches are made, being careful to keep all the loops uniform. The success of this stitch lies wholly in the proper twisting of the loops, and a little practice in this direction will make it possible to swing the thread around into correct position for the loop each time.

BRAID- AND FILLING-STITCHES

41. Braid-stitches are embroidery stitches made in imitation of braid and as a rule are used for outlining wide braided bands. Small braid-stitches are sometimes used as an encircling line around flowers and for outlining scrolls and very large initials. **Filling-stitches** are simply stitches used for filling in spaces, as the center of flowers and the space between outline- and braid-stitches, bands and outlined borders, and other designs. Prominent among the braid-stitches are the twisted loop-stitch and the braided band-stitch, and as filling-stitches the seed-stitch and the trio filling-stitch are very useful. Knot-stitches, which are described later, may also be employed for filling purposes in a design that demands a little more elaborate work than the seed- and trio-stitches afford.

42. Looped Braid-Stitches.—The name itself might infer that the looped braid-stitch is difficult to make, and the same thought may

arise on observing the illustration of this stitch, Fig. 21; yet, in reality, the reverse is true, for the embroidery thread is made to assume the effect of braid by bringing the thread around in a loop and taking one stitch through the loop, the length of the loop and the stitch regulating the width of the braid.

Uses.—As a trimming for non-washable garments, especially when used in braid effect on collars and cuffs, the looped braid-stitch is highly satisfactory; it is pleasing, also, as a border in fancy work that is not to be washed. The graceful loop of the thread is the pleasing part of this stitch, but the stitch itself is not substantial enough to permit of laundering; therefore, it is not satisfactory for anything designed to give a great amount of service.

Materials.—For the looped braid-stitch are required a moderately firm fabric and a firmly twisted thread, a rope silk being perhaps the best of all. The needle should be sufficiently large to carry the thread

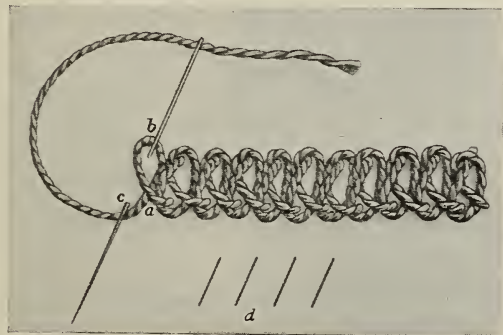


FIG. 21

through the material easily and without pulling the loops out of shape.

Making the Stitch.—To make the looped braid-stitch, loop the thread exactly as shown at *a*—that is, in the direction opposite to that which would seem to be the natural way—bringing the thread nearest the point where the needle comes up through the material over the thread that comes from the needle, as shown; then, in a diagonal line, put the needle in, as at *b*, with its point toward you, and bring it out over the thread, as at *c*, so as to hold the loop in position. Next, form another loop in the same manner as the first loop was formed, and take another diagonal stitch to secure it in

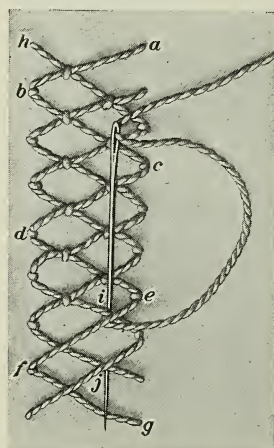


FIG. 22

place, continuing in this manner until the work is completed. All the work, except the diagonal lines, as at *d*, which appear on the wrong side of the material, appears on the surface of the fabric. In making the braided loop-stitch, take the stitches in a slightly diagonal line and always keep the loops uniform in length and an equal distance apart. The spacing of the loops may vary according to the weight of the design desired. If heavy appearing braid is preferred, the stitches should be made close together, and if lighter braid is desired the stitches may be made a little farther apart and not quite so wide. If the left thumb is always held down on the loop as the stitching is done, the loops will appear

more uniform as to size and will stay in position a little better. Couching-stitches are sometimes put over the ends of each loop to make the work a little more substantial. Such stitches are pleasing when done with thread of contrasting color and they also give a little more width to the braid itself.

43. Braided Band-Stitch.—As shown in Fig. 22, the braided band-stitch is an embroidery stitch formed by weaving threads back and forth in diamond-shaped form to fill in the space of a band or a border.

Uses.—The braided band-stitch is satisfactory for outline work, in which case either the single diamond or two rows of diamonds

may be used; or, if desired, three or four rows may be formed where a wide-band effect is desired.

Materials.—For the braided band-stitch, use should be made of heavy rope silk or heavy mercerized thread that will shape well in the diamond outline and be firm enough to hold in position.

Making the Stitch.—To make the braided band-stitch, proceed as shown in Fig. 22. First, bring the needle up, as at *a*, and then over, as to *b*, making a diagonal stitch of a length that will fill the space that determines the width of the band. Then weave the thread in triangular form by making stitches as from *b* to *c*, from *c* to *d*, from *d* to *e*, from *e* to *f*, and from *f* to *g*. Next, beginning as at *h*, cross over the first row of triangles, taking the diagonal stitches in opposite direction in each case and being careful to have them cross at a point that will form well-shaped diamonds. Begin the third

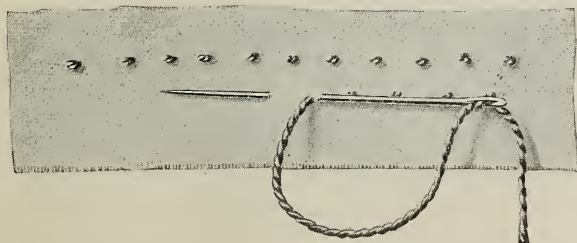


FIG. 23

thread opposite *b* and weave it in position as described for the second thread. When the band is outlined in this manner, secure the crossing threads together with couching-stitches, as at *i*. Take the stitch from one diamond to the next, bringing the thread underneath each time. To do this, put the needle in as at *i*, and bring it out as at *j*. When the crossing threads are thus secured, go over the outside diamond ends with couching-stitches, so as to make them appear finished.

44. Seed-Stitch.—As shown in Fig. 23, the seed-stitch is simply a tiny embroidery dot made by taking a very small back-stitch.

Uses.—The seed-stitch serves as a filling-stitch in small flower designs, borders, initials, and, in fact, anywhere where other filling-stitches, such as knot-stitches, are too large. It is particularly useful, as it combines well with satin-stitches and outline-stitches.

Materials.—Any kind of embroidery thread that is not too fine and any closely woven fabric are suitable for the seed-stitch. Closely woven fabric is especially necessary, in order to have the stitch show up to advantage.

Making the Stitch.—To make the seed-stitch, first take a tiny back-stitch to form a seed-stitch; then skip a space equal to twice the length of the seed-stitch and take another back-stitch, and so continue. If rows of these stitches are to be made, the stitches in the succeeding rows should be alternated, as shown in the illustration.

45. Trio Filling-Stitch.—In Fig. 24 is shown the trio filling-stitch, or, as it is sometimes called, the *thousand-flower stitch*, for the reason that the size of the stitch may be varied to give the effect

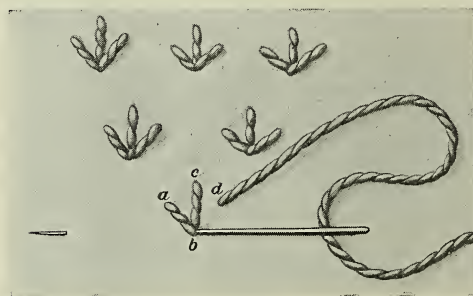


FIG. 24

of many kinds of stitches. It consists merely of three embroidery stitches grouped together to form a design, and may be easily and quickly executed.

Uses.—For filling in borders or large designs, especially colored ones that require many stitches to make them

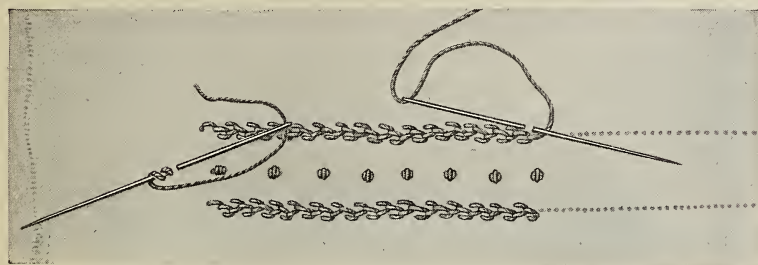
appear complete, the trio filling-stitch is excellent. Trio-stitches that contrast in color with the material are most pleasing.

Materials.—To appear to the very best advantage, the thread for the trio-stitch should be moderately coarse and firmly woven, but the material that is being ornamented in this manner may be of any weight desired.

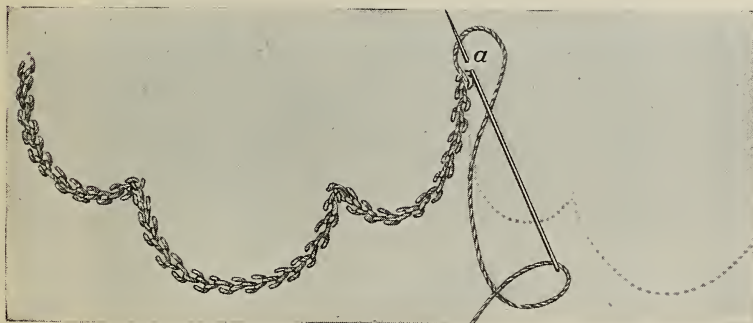
Making the Stitch.—To make the trio filling-stitch, take a diagonal stitch $\frac{1}{4}$ in. long, as from *a* to *b*; then bring the point of the needle out from underneath, as at *c*, and place the point in again at *b*, making a vertical stitch; then bring it out at *d* and put it in at *b* again, forming the other diagonal stitch. In inserting the needle at *b* for the last part of the trio-stitch, bring it out so that it will be in position for beginning another trio of stitches. The even length of the stitches, as well as their even spacing and grouping, should be carefully watched when making trio-stitches.

FEATHER-STITCHING

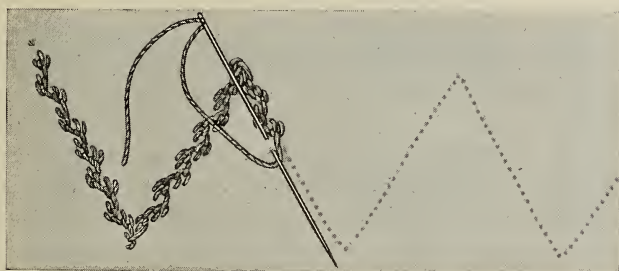
46. Feather-stitching, examples of which are shown in Figs. 25 and 26, is made by means of the feather-stitch, an embroid-



(a)



(b)



(c)

FIG. 25

ery stitch that derives its name from the fact that it resembles a feather. It is a simple stitch to make, and has a beautiful appearance

when worked by a practiced hand. It may be formed in single rows or in combinations of two or more rows, thus serving as a convenient embroidery stitch.

Uses.—As a trimming in itself for collars, cuffs, blouses, aprons, children's garments, and lingerie, feather-stitching has no rival. Neat bands and borders may be worked with the feather-stitch, as is shown in Fig. 25 (a), which illustrates, also, small French knots, the making of which is taken up later, that serve to add to the attractiveness of the design. In (b) is shown how feather-stitching may be used to outline scallops, and in (c), as well as in Fig. 26, is shown

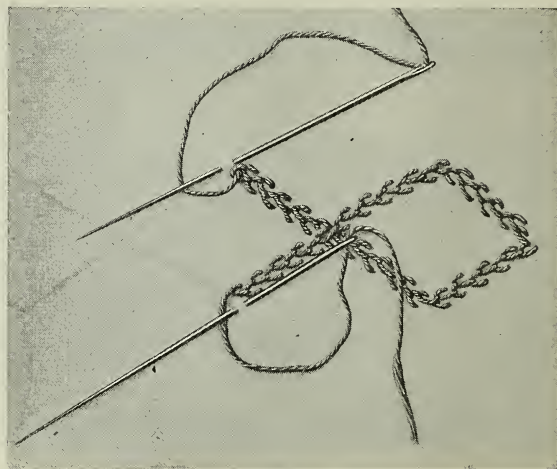


FIG. 26

a clever arrangement of feather-stitching that is especially attractive in border or banding effects or as a trimming between tucks or lace and insertion.

Materials.—The thread to be used for feather-stitching may be of any weight or kind. Firm-twisted silk or mercerized thread is perhaps the best, however, because it holds itself in position and makes stitches that appear more artistic than those made with small, soft thread.

Making the Stitch.—To feather-stitch, first stamp the pattern or form a guide line with thread or a pencil. Always prepare to work toward you, and hold the work over the forefinger of the left hand. Bring the needle up from the wrong side, and, for the *single feather-stitch*, proceed as indicated in Fig. 25 (a) and (b) and in Fig. 26.

Make one slanting stitch to the left of the guide line and then one to the right, bringing the needle out over the thread each time and making each slanting stitch the same in length as the corresponding stitch opposite it. For the *double feather-stitch*, proceed as shown in Fig. 25 (c), taking two stitches on each side each time, one a little bit lower than the other, but parallel with the first stitch. In feather-stitching scallops, take the last stitch at the top of a scallop as indicated at *a*, Fig. 25 (b), so as to make ready for the turning of the work, and thus permit it to be held so as to work toward you.

KNOT-STITCHES

47. Knot-stitches, which are simply embroidery stitches in the form of attractive knots, are of four kinds—the simplicity knot, Fig. 27; the washable knot, Fig. 28; the French knot, Fig. 29; and the compact knot, Fig. 30—and there are as many ways of making them.

Uses.—The uses of the knot-stitches are many. As a filling-stitch, they are undoubtedly more popular than the seed-stitch; for border and outline work, they are always very satisfactory; and around collars and cuffs and on seams in lace and chiffon garments, they make a desirable, attractive finish. The compact knot-stitch is especially pleasing for decorative line work in which something a little more elaborate than the outline-stitch is required, as, for instance, in the design shown in Fig. 31. French knots are extensively used in dressmaking, as they may be formed quickly and are very satis-

factory in places where a raised dot-stitch is desired. Such knots are rather frail, however, and do not launder very well. As a border-stitch or an outline-stitch, the washable or the compact knot is very pleasing; in fact, this is possibly the best way in which to use



FIG. 27

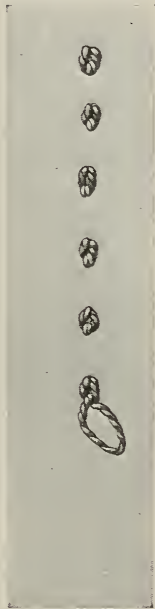


FIG. 28

them. If something other than a rolled hem is desired, the compact knot is excellent to use as a hem trimming; in such a case, turn a

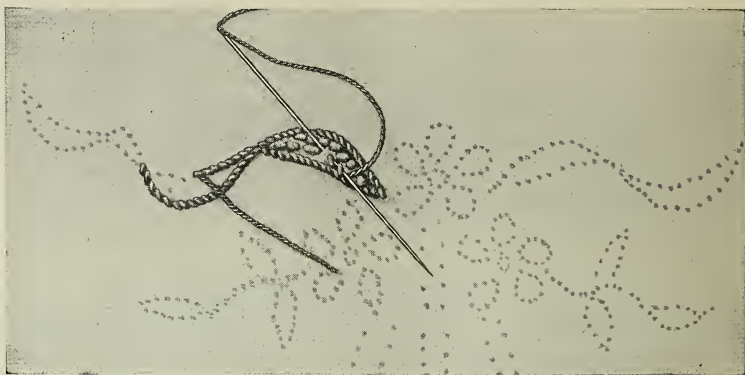


FIG. 29

narrow hem and sew lace or insertion on with the sewing machine and then cover the stitching with the compact knot-stitch. In hemming children's flannels around the neck and the armholes, the compact knot provides a substantial and satisfactory finish. The

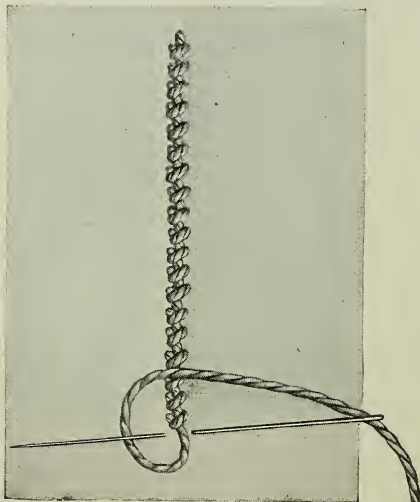


FIG. 30

raw edge of the flannel may be turned over to the right side of the garment, and the compact knot-stitches added on the edge of the turn. The compact knot-stitch grows rapidly in the worker's hands and is so easily made that its development is fascinating to nearly every woman.

Materials.—The thread to be used for knot-stitches should be moderately large—not necessarily coarse, but large enough to make the stitches show sufficiently to justify working them. If large knots are desired, then

very coarse thread should, of course, be used. Firmly twisted mercerized cotton thread is perhaps most pleasing for the knot-

stitches in general; in fancy work, however, heavy rope silk is desirable. Crewel woolen yarn, which is a firm, closely twisted yarn, is sometimes used in decorating tailored dresses of non-washable material, especially woolen material, with knot-stitches.

Making the Stitch.—To make the *simplicity knot-stitch*, proceed as shown in Fig. 27. First make one back-stitch a scant $\frac{1}{8}$ in. long, and then take a second back-stitch close alongside of the first one. Then slip the needle underneath the material and bring it up at the point where the next knot is to appear, usually $\frac{1}{8}$ to $\frac{1}{4}$ in. from the first knot. Repeat the back-stitches in this way until the desired number of knots is obtained. Finish off the thread with a back-stitch underneath one of the knots.

The *washable knot-stitch*, Fig. 28, requires a little more time to make than the simplicity knot, but it is easily executed. To make the washable knot-stitch, first bring the needle out and make a loop as for a chain-stitch; bring the needle up through and then put the needle down just outside of the loop, thus forming a couching-stitch, and draw

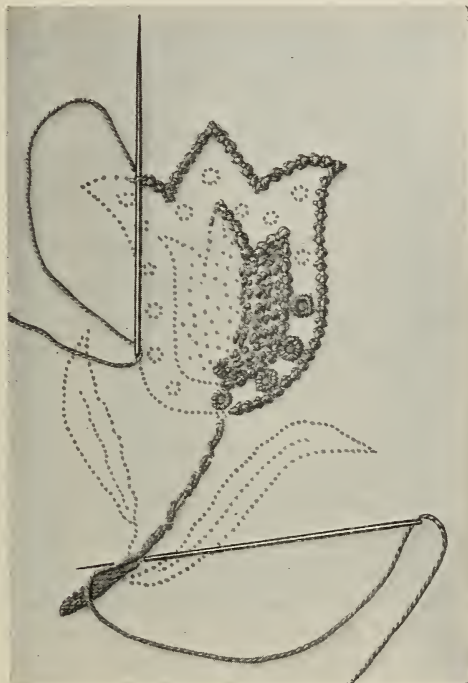


FIG. 31

up the thread; bring the thread to the right side and make another loop and fasten it down. The stitches may be spaced in the manner shown or they may be joined to each other, as desired.

The *French knot*, shown in Fig. 29, may be used either as a filling or an outlining stitch, and because of the variety of its uses it is deservedly popular. From fine lingerie and underwear, children's clothes, and household linens to women's wool dresses, the French knot is found.

To make this stitch, bring the needle to the right side of the material and take a very small back-stitch, bringing the point of the needle out in the same place. With the needle still in the material, wind the thread around its point, as shown. The number of times the thread is wound around the needle depends on the size knot you desire. Next, pull the needle through the back-stitch and the wound threads and insert the point in the same hole that was used in making the back-stitch. Pull the thread firmly and smoothly.

To make the *compact knot-stitch*, Fig. 30, put the needle in the material at right angles to the line to be followed and bring the thread around the point of the needle, as shown. Then, draw the thread up, and a knot will be tied. Proceed with the remainder of the stitches in the same manner, remembering always to draw each knot close to the material and to put the needle in crosswise of the line of stitches.

OPEN-SEAM STITCHES

48. **Open-seam stitches**, of which there are several variations, are most interesting at times, especially when Dame Fashion decrees that milady use narrow ribbons or bands in her daintiest dresses. The use of narrow ribbons always calls for a generous display of hand work, and open-seam stitches afford an attractive way of joining such ribbons, bands, folds, or even lace insertion. The two pieces of material that are to be held together with open-seam stitches should first be basted on a piece of firm paper before the work is begun. Care should be taken to space them evenly, so that the width will be exactly the same the entire length of the strips. Usually, this space is from $\frac{3}{8}$ to $\frac{1}{2}$ in. wide, very coarse material, of course, requiring wider spacing than thin fabric, in order that the stitches will appear to good advantage.

49. **Fagoting-Stitch**.—The fagoting-stitch is perhaps the simplest of the open-seam stitches; therefore, it will receive consideration first. Fagoting stitches are of two kinds—one, single fagoting, as shown in Fig. 32, and the other, twisted fagoting, as shown in Fig. 33. The single fagoting, which is very satisfactory where ribbons or bands are placed close together, may be made a little quicker than the twisted fagoting, but is not quite so pretty in wide spaces.

Uses.—Fagoting-stitches are used for many purposes—for joining seams in lace and chiffon garments and even in joining seams in

skirts, provided there are many gores to be joined. Yokes and collars may be made of bias folds of silk, satin, or even fine lawn held together with these open-seam stitches, in which case the folds are basted to the pattern of the collar or the yoke and shaped to fit it and then secured with the open-seam stitches.

Materials.—Any material to be joined at the seams or ribbon or bias band, from chiffon and lace to the heaviest silk, is suitable for fagoting. The thread should be of a weight suited to the material to

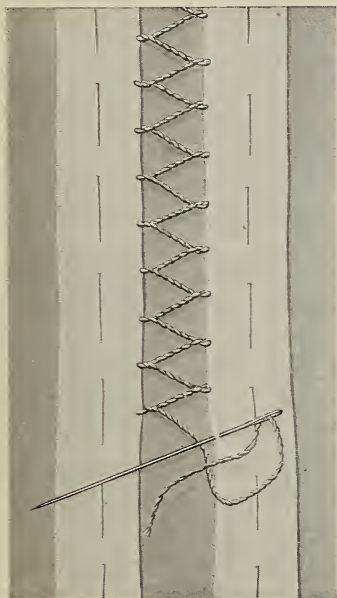


FIG. 32

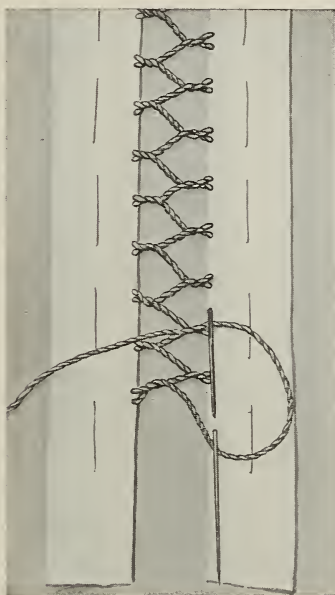


FIG. 33

be joined, lace and chiffon requiring fine thread and heavy silk coarse thread.

Making the Stitch.—To make the *single fagoting-stitch*, work toward you, alternating the stitches from one side to the other, as shown in Fig. 32. Insert the needle perpendicular to the finished edge of the ribbon, bringing it out over the thread each time and keeping the stitches about $\frac{1}{4}$ in. apart the full length of the work.

To make the *twisted fagoting-stitch*, proceed as shown in Fig. 33, working alternately from one side to the other. Take the stitches parallel to the finished edge of the ribbon or band, as shown; this will

cause the stitch to twist each time, thus making it a little more attractive in wider spaces than the single fagoting-stitch would be.

50. Twisted Bar-Stitch.—Another pleasing open-seam stitch, namely, the twisted bar-stitch, is shown in Fig. 34.

Uses.—The twisted bar-stitch is used for the same purposes as any other open-seam stitch, but is preferable where the ribbons run around a figure instead of up and down, as the weight of the ribbons will hold the bars straight and prevent the ribbons themselves from falling together, as might otherwise be the case.

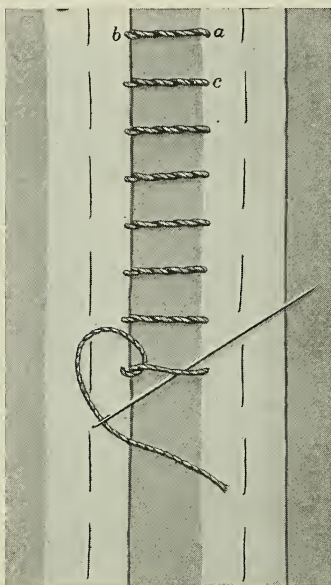


FIG. 34

Materials.—The materials required for the twisted bar-stitch are practically the same as those used for fagoting, and the work is very attractive when spaced about $\frac{1}{4}$ in. apart and worked with coarse thread.

Making the Stitch.—To make the twisted bar-stitch, prepare the ribbons in the same way as for fagoting. Begin by bringing the thread up from underneath one edge of the ribbon, as at *a*, and taking a stitch in the ribbon directly opposite, as at *b*. Then twist the thread around the cross-stitch thus made from four to eight times, the number of twists depending on the width of the space between the ribbons and the weight of the thread. When the last twist is made, bring the needle up from the wrong side, as at *a*, and put the needle in at a point very close to where it comes up and bring it out, as at *c*, in position for beginning the next stitch. The spacing of the stitches on the ribbon should equal about two-thirds of the space between the ribbons.

51. Buttonhole Tied-Stitch.—The buttonhole tied-stitch, Fig. 35, is another open-seam stitch that meets with much favor.

Uses.—The buttonhole tied-stitch is employed for the same purposes as the other open-seam stitches and is especially good when the ribbons are spaced farther apart than those used in the fagoting-stitch.

Materials.—The materials for the buttonhole tied-stitch do not differ to any extent from those used for the fagoting-stitch.

Making the Stitch.—In making the buttonhole tied-stitch, first make a stitch across from *a* to *b*, as in making a twisted bar-stitch; then slip the needle underneath the ribbon from $\frac{1}{4}$ to $\frac{3}{8}$ in. and bring it up as at *c*, and catch it over the bar, as shown at *d*; then make from four to six single-purl buttonhole-stitches and put the needle in from the top at a point *e*, directly opposite point *c*; from this point, as in making the twisted bar-stitch, slip the needle underneath and bring it out as at *f*, and continue with the next stitch, making all the stitches required to fill the space in this manner. To be effective, the buttonhole tied-stitch should be spaced evenly, as is shown by the finished stitches in the illustration.

52. Sheaf-Stitch.—The sheaf-stitch, Fig. 36, is an open-seam stitch that is formed by tying groups of thread together in such a way as to give them the appearance of sheaves.

Uses.—The sheaf-stitch is very desirable for fastening together two pieces of material, especially ribbons, bias folds, and hem-stitched edges that are to show openwork between; in fact, it may be used for any of the purposes for which fagoting is employed. The sheaf-stitch is useful, also, in hem-stitching, as it aids in drawing the threads together in attractive groups and in holding them securely.

Materials.—A crewel needle and firmly twisted thread should be used in making the sheaf-stitch. The material may be ribbon, preferably narrow ribbon, ribbon and lace, lace and insertion, or bias folds of silk, linen, or lawn that are to be held together.

Making the Stitch.—To make the sheaf-stitch, begin at the right and take a stitch $\frac{1}{8}$ to $\frac{1}{4}$ in. long in one piece, on the extreme edge, making the stitch as shown at *a*; bring the needle down and take a stitch of the same length in the opposite piece; then take another

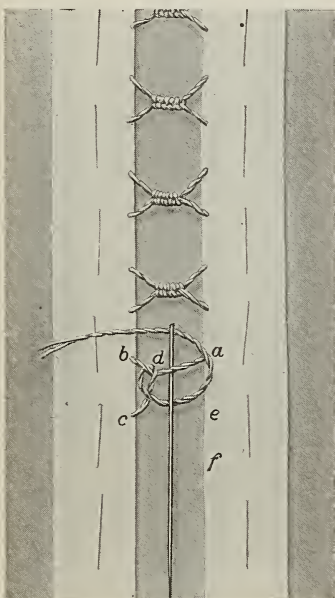


FIG. 35

stitch in the first piece and another in the opposite one, and so continue until the entire length of the strip is fastened together. Thread the needle again, and, if desired, with thread of contrasting color, and tie each sheaf together. The number of threads to be taken up in each sheaf depends on how close together they are and the width of the spacing. The farther apart the stitches are, the fewer the threads in the sheaf should be. To prevent the thread

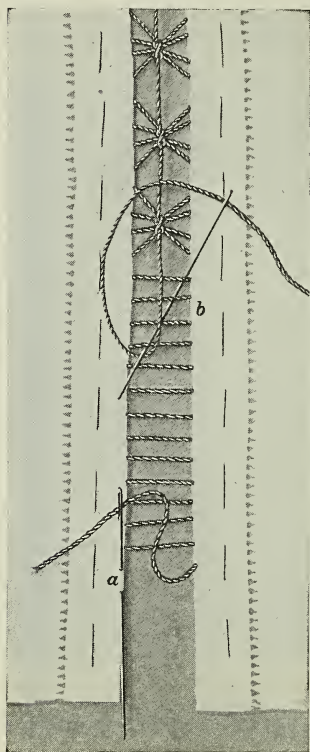


FIG. 36

from slipping and to hold it securely, a knot should be tied directly on top of each sheaf. To do this hold the thread down with the thumb of the left hand and bring the needle under the full number of threads that are to be tied together, as shown at *b*, and bring the needle out over the thread. Draw the knot up tight, and then proceed to take up another set of threads, tying them in exactly the same manner, and continue in this way until all the threads are tied. In finishing the end of the thread after the last sheaf is tied, twist it around the last thread in the last sheaf and then take a couple of over-and-over stitches where this thread comes out at the edge of the ribbon, so that it will hold securely and yet not show prominently.

53. Blanket-Stitch Seam.—The blanket-stitch seam, Fig. 37, is really nothing more or less than a single-purl buttonhole-stitch used to join two edges of material in an open seam.

Uses.—The blanket-stitch seam is used to join materials in much the same manner as the fagoting-stitch, the sheaf-stitch, and other stitches already discussed. In employing the blanket-stitch seam to join bands and ribbons, the materials should be placed very close together; indeed, for this style of seam, the fabrics to be joined should never be more than $\frac{1}{4}$ in. apart.

Materials.—The materials to be used in making the blanket-stitch seam should be much the same as those used for open-seam stitches.

Making the Stitch.—To join the two pieces of material in an open seam, first take three blanket-stitches in one side, as is shown at *a*, being very careful in making each stitch to bring the point of the needle out and over the thread and then to draw it up. Next, turn the work around in the hand and take three similar stitches in the opposite side, $\frac{1}{8}$ in. below the first three, as shown at *b*. Turn the work again and take three stitches in the same manner, and continue to turn the work and to work three stitches on each side until the entire space is filled.

BUTTONHOLE- AND EYELET-STITCHES

54. In embroidery work, the stitches used in working buttonholes and eyelets may be employed to advantage in ornamenting garments and in making fancy work; and, while the most of these stitches are simple so far as making them is concerned, the effects that may be brought out are really pleasing. If it were necessary to mention which of the many needlework stitches are used most, the buttonhole-stitch and the eyelet-stitch should not be overlooked because of their importance.

55. Triangular Buttonhole-Stitch.—The triangular buttonhole-stitch, which is shown in Fig. 38, is merely a blanket-stitch run diagonally, to fill in an embroidery design.

Uses.—Triangular buttonholing serves very well to bring out braided effects, borders, and conventional ribbon designs in an attractive manner.

Materials.—For the triangular buttonhole-stitch, a twisted thread and a crewel needle are preferable. The thread may be coarse or fine, depending on the material, which may be of any weight desired, but should always be firm enough in weave to insure an even outline. Designs for this stitch may be had in transfer patterns or they may be outlined with a pencil and a ruler.

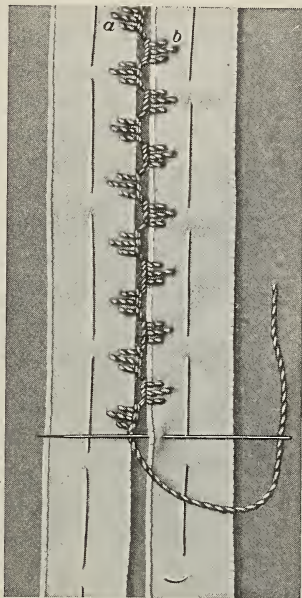


FIG. 37

Making the Stitch.—To make the triangular buttonhole-stitch in the manner shown—that is, with a single purl—put the needle in at *a* and bring it out, over the thread, as at *b*, continuing to make the stitches in this manner, and one a trifle shorter than the preceding one, until point *c* is reached. Then turn the work around and put the needle in at *d* and bring it out at *c*, continuing to work the stitches, each one shorter than the preceding one, until point *e* is reached. Repeat the operations described until the design is completed. In working this stitch, it should always be borne in mind

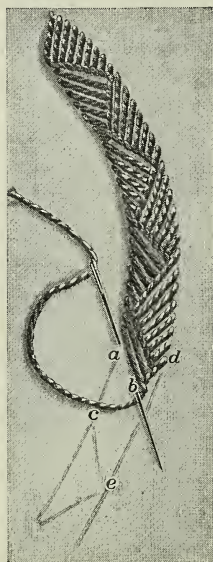


FIG. 38

that the purl edge of the buttonhole-stitches must be in a true diagonal line and exactly even one with the other; also, that the stitches in each triangle must be spaced evenly, with the longest stitch of each triangle parallel and very close to the purled edge of the completed triangle immediately above it.

56. Ornamental Buttonhole Edge.—In Fig. 39 is shown how the single-purl buttonhole-stitch may be utilized to form what is called in embroidery work an ornamental buttonhole edge.

Uses.—The ornamental buttonhole edge serves very well to relieve the plainness of garments that will not permit of the use of lace trimming because of the design or the material, whether for infants' dresses or petticoats or for dainty semitailored blouses, collar-and-cuff sets, or underwear for grown-ups. Many other uses to which a stitch of this kind may be put will

become evident when familiarity with it is gained.

Materials.—For the ornamental buttonhole edge, coarse, firmly twisted, mercerized cotton is excellent, but, if desired, buttonhole twist may be used. The thread may be either white or colored, depending on the fabric that is to be ornamented with the stitch. The chief requirement is to secure a thread that is sufficiently firm to make each buttonhole-stitch stand out well.

Making the Stitch.—To make the ornamental buttonhole edge, begin by making two tiny over-and-over stitches right on the edge of the material, so as to secure the thread. Next, bring the needle around and through from the right side, as at *a*, to form a loop;

then bring the thread out, as at *b*, and put the needle in over both threads, as shown, thus forming a single-purl, or scallop, buttonhole-stitch. Work three buttonhole-stitches alongside of each other in this manner; then form another loop and continue as directed until the work is completed. Always take care to get the loops even in size and to have the thread just barely catch the edge of the material.

57. Embroidery Eyelet.—In Fig. 40 are shown several embroidery eyelets, the chief purpose of which is to complete an ornamental design, as shown. Embroidery eyelets may be either round or oblong, the stitch being the same in each case.

Uses.—The embroidery eyelet is suitable for all kinds of lingerie blouses and gowns and for ornamenting household linens. Tiny eyelets are especially adapted to infants' garments, neckwear, handkerchiefs, and similar articles.

Materials.—As the embroidery eyelet may be used with any kind of embroidery work, the material for the eyelets, as well as the thread, should be the same as that used for the embroidery.

Making the Stitch.—To make embroidery eyelets, proceed as follows: Secure the work in an embroidery hoop and determine where the eyelet should come. Then outline it with thread in a running-stitch, so that it will be the exact size of eyelet desired, and, with a stiletto, make a hole large enough to meet the outlining thread. Secure this thread with a tiny back-stitch, but do not break it off, and then continue to work the eyelet with the over-and-over stitch, working from right to left and taking the stitches very close together, but not close enough for them to overlap in any place, and from $\frac{1}{16}$ to $\frac{1}{4}$ in. deep. The depth of such stitches should be governed by the size of the eyelet; small eyelets require shallow stitches and large ones deep stitches. Finish the eyelet with a tiny back-stitch on the wrong side.

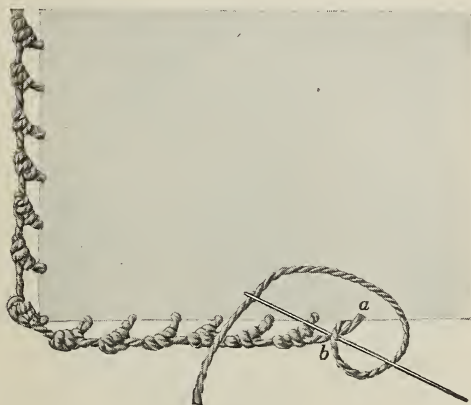


FIG. 39

If an oblong eyelet is to be made, determine first its position and then outline it with thread, giving it the shape desired; next, slash it lengthwise with the embroidery scissors and clip the edges so that the material may be drawn back under and concealed by the stitches made in working the eyelet.

If the eyelet is to be very long so as to accommodate very wide ribbon, stitch twice around the eyelet outline with the sewing machine before cutting, making the rows of stitching $\frac{1}{16}$ to $\frac{1}{8}$ in. apart. Stitching in this manner will give strength to the eyelet and keep it in shape

much better than if the material is not reinforced. If the material is very sheer, it is advisable to place a piece of lawn or a piece of the same material as is being ornamented underneath and then stitch through both thicknesses of material; in this way, sufficient body will be secured to impart strength to the eyelet.



FIG. 40

58. Buttonhole Eyelet.—The buttonhole eyelet, Fig. 41, differs from the embroidery eyelet principally in that it is larger and heavier in appearance. It is a simple stitch to make and builds up rapidly.

Uses.—Buttonhole eyelets are used in places where heavier work than that produced

by the embroidery eyelet is desired, or where a firm edge is required for the eyelet, as when a cord or a ribbon is to be run through a series of them.

Materials.—For buttonhole eyelets, a firm, moderately large thread is best, although in working small eyelets soft thread is frequently used. Such thread, however, should be twisted sufficiently to hold in shape well.

Making the Stitch.—To make the buttonhole eyelet, proceed to outline the center of the proposed eyelet with running-stitches, so that in working the eyelet itself the center will hold in shape. Punch the eyelet with the stiletto or clip the center of the eyelet so that the edges may be drawn back to the outlined edge. After making the running-stitches, proceed with single-purl buttonhole stitches without breaking off the thread, following the illustration closely as a guide. If the eyelet is to be large, bring the purls to the outside, as shown. If it is to be small and ribbon or cord is to be run through it, then use the regulation buttonhole-stitch, bringing the purls to the inside, so as to give strength to the eyelet. In finishing a buttonhole eyelet, take the last stitch, put the needle over the last purl and bring it through to the wrong side, and fasten the thread with very small back-stitches or over-and-over stitches.

59. Wallachian Embroidery.

Wallachian embroidery is nothing more or less than a single-purl buttonhole-stitch done in heavy thread. Such embroidery work is suitable for heavy fancy work, for collar-and-cuff sets, as well as for decorating children's garments. Many times it is used to form leaves, the buttonhole edge being thrown to the outside and made to meet in the center, as the divided satin-stitch does.



FIG. 41

60. Buttonhole Scallop.—The buttonhole scallop, Fig. 42, is simply the single-purl buttonhole-stitch made over a scalloped outline.

Uses.—The buttonhole scallop is a very popular finish for the edges of children's garments, lingerie, and collars and cuffs. In fact, its uses in fancy work are practically unlimited.

Materials.—Buttonhole twist, heavy twisted silk, stranded mercerized silk, and sometimes even Filo silk are used for working the buttonhole scallop; however, Filo silk does not produce such attractive scallops as do the firmer threads. One or more strands of thread may be used to work the buttonhole scallop, the number in every case depending on the depth and the weight of the scallop that is wanted.

Making the Stitch.—When the buttonhole scallop is to be padded with solid padding, the fabric should always be put in a hoop so that the work will not become drawn in any place. To make the stitch, fill the outlined scallop with padding stitches, as at *a*, and then proceed to work over the padding with a single-purl buttonhole-stitch, as at *b*. When the scallops in a design are completed, trim away the material on the outer edge of the scallop, as at *c*, taking great care that none of the buttonhole-stitches are clipped in so doing. If a very durable edge is desired, a good idea is to go over the edge, as at *d*, with an overhand-stitch or a single-purl buttonhole-stitch, catching a stitch in each purl so as to reinforce the scallop.

In cases where extremely heavy padding is desired, or where time is too limited to bother with padding-stitches, heavy cotton yarn, such as Dexter cotton, is very satisfactory to use, especially

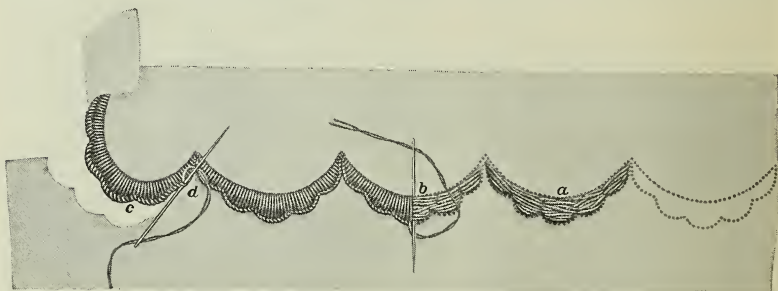


FIG. 42

if large scallops like those required for sheets and pillow cases or the bottom of petticoats are to be made. In such cases, the heavy yarn can be brought around and shaped so as to form scallops and the buttonhole-stitch worked directly over it to hold it in place. Very large scallops may be strengthened and made to retain their shape better if a couple rows of machine-stitching are added around the outline of each scallop before the embroidery work is proceeded with.

In working scallops that come so near the edge of the material that the fabric cannot be fastened well in the embroidery hoops, a good idea is to baste a piece of material to the edge of the material in which the scallops are to be worked. Enough goods should be used to permit the hoops to catch it well and at the same time allow the scallops to be brought far enough inside the hoops to permit them to be worked with comfort.

EMBROIDERY STITCHES

(PART 2)

THE MAKING OF EMBROIDERY STITCHES

(Continued)

SATIN-STITCHES

1. **Satin-stitches** are embroidery stitches, either flat or raised, repeated in parallel lines so as to produce a satiny appearance and make both sides of an embroidery design alike. Such stitches are extremely popular with embroiderers because they can be worked on almost all materials and can be varied to suit any style or design, it being possible to make them as small as the French stem-stitch or to cover widths of $\frac{1}{2}$ in. or more. Padding is nearly always employed with satin-stitches to produce raised effects and at the same time strengthen the stitches. To make satin-stitches does not require skill so much as practice in keeping the stitches even and the design uniform. In fact, satin-stitches, to be beautiful, should be close enough together that they will not separate and yet not so close as to overlap at any place.

2. **Satin-Stitch.**—The satin-stitch proper, or the foundation satin-stitch from which all other satin-stitches are derived, is shown in Fig. 1. As will be observed, the threads are carefully placed alongside of each other and do not overlap, thus giving them a smooth, unbroken surface, resembling satin.

Uses.—The satin-stitch is undoubtedly the most widely used of all the embroidery stitches. It is used for initials, for leaves and petals, for heavy stems, for flowers of nearly all kinds, and for almost all conventional designs that require a smooth surface-stitch. In fact,

the satin-stitch has so many possibilities that difficulty would be encountered if an attempt were made to enumerate them.

Materials.—For the satin-stitch use should be made of a crewel needle of the proper size for the thread, and the thread and the material should be such as to suit the design. Not only the sheerest, daintiest linens and nainsook, but the coarsest, heaviest linens, burlap, and heavy silks may be embroidered with the satin-stitch.

Making the Stitch.—In making the satin-stitch, a little padding, as shown in the illustration, is always advisable; and, sometimes, where the design is very large, considerable padding is required. Where dots are to be formed, or on oval

surfaces, a very satisfactory padded surface over which to work is made by beginning the padding-stitch in the center of the design and then working around and around until the surface is covered. When the padding is finished, the satin-stitch may be started at one side or at one end and worked out over the padded surface, as shown, and care must always be taken to keep an absolutely true outline. In making the stitches, put the needle in at one edge of the design and bring it out at the opposite edge, as the illustration clearly indicates.

3. Divided Satin-Stitch.

—The divided satin-stitch shown in Fig. 2 differs from the stitch shown in Fig. 1 in that it has two rows of stitches that are worked in lines parallel with each other.

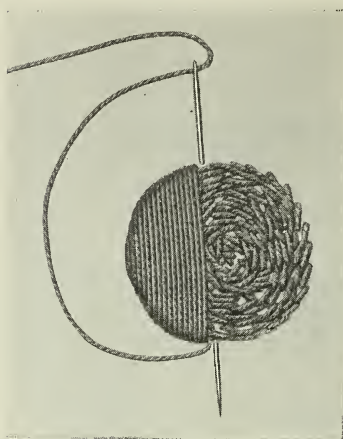


FIG. 1

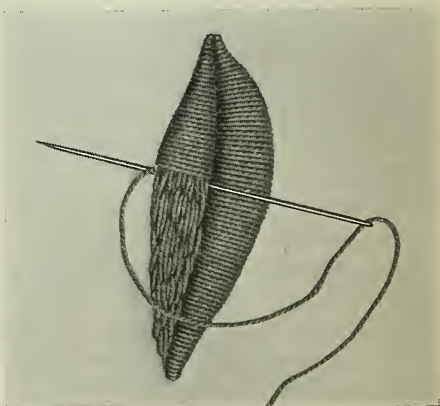


FIG. 2

Uses.—The divided satin-stitch is employed in cases where a leaf or a scroll design is too wide for the regular satin-stitch or where the leaf is to be veined, in which case it may be divided as shown in the illustration and worked in two sections.

Materials.—The materials to be employed for the divided satin-stitch are the same as those required for the regular satin-stitch.

Making the Stitch.—To make the divided satin-stitch, proceed in the manner directed for making the satin-stitch, first working on one side of the dividing line, and then, after the first section is completed, working on the other side. In working an oblong design like that shown, the padding should be put in with an irregular padding-stitch rather than with the out-line-stitch, as it provides a smoother surface over which to work and also aids in keeping a better division line in the center of the leaf or the scroll that is being worked. Great care must be exercised in making the divided satin-stitch to keep the dividing line, as well as the outline, absolutely true.



FIG. 3

4. Long-and-Short Stitch.—The long-and-short stitch, Fig. 3, is a modification of the satin-stitch consisting of long

and short stitches made alternately. Although this stitch really consists of two stitches, it is always spoken of as one. Sometimes it is referred to as the *Kensington stitch*.

Uses.—The long-and-short stitch is used in working the petals of flowers and for leaves, especially those which require shading.

Materials.—For the long-and-short stitch, the material may be very sheer, the petals or leaves tiny, and the thread fine, or the material may be coarse, the design large, and the thread moderately heavy; that is, the size of the thread and the design should be regulated to suit the material. Filo silk floss is best to use for this embroidery stitch, because it is not twisted and it is soft enough that the

filaments of silk become so closely embedded that separate strands are scarcely distinguishable. A crewel needle of a size suitable to carry the thread that is to be used is best for this work, and the smoothest thimble possible should be employed, for the fine silk strands of filo silk have a tendency to catch on any rough places on a thimble.

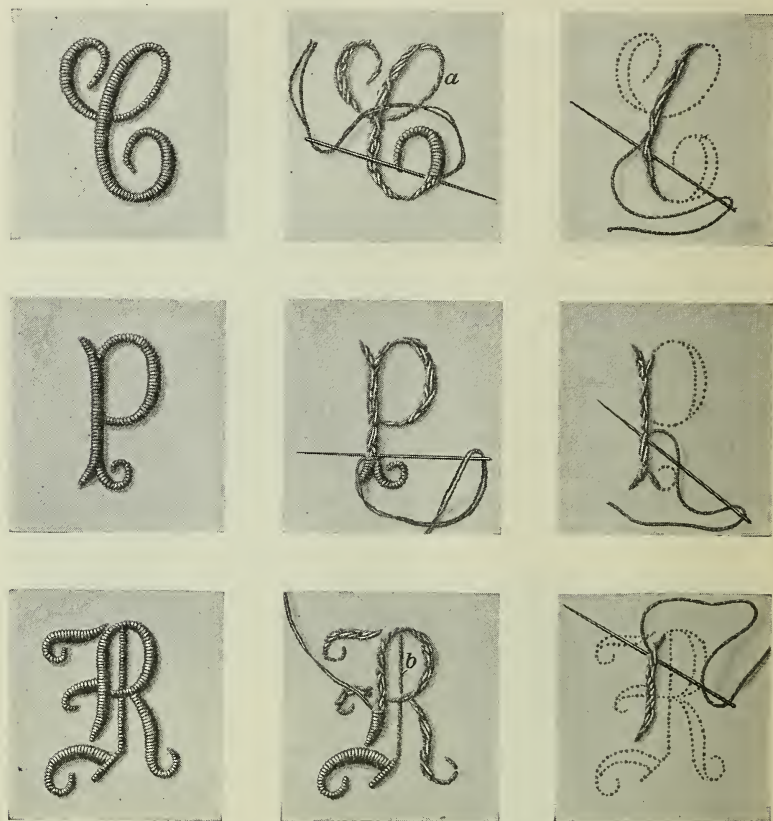


FIG. 4

Making the Stitch.—To make the long-and-short stitch, take a back-stitch $\frac{1}{4}$ in. long at the right-hand side of the design; then, just as close as possible to the first stitch, take a second stitch, making it about $\frac{3}{8}$ in. long and bringing the needle out a short distance below the first stitch, as in back-stitching. Work around the design in **this** manner until the outer edge is covered and assumes an even

outline, and continue to repeat the stitches until the desired space is filled. In doing this, it is best to vary the length of the stitches, because when such stitches are used to fill a space the work will not appear mechanical or stiff; also, stitches that are irregular in length tend to hide the lapping of one row over the other, making the blending of one shade into another indiscernable.

5. Embroidery Initials.—An excellent use to which the padding-stitch and the satin-stitch may be put is in the formation of embroidery initials, several of which are shown in Fig. 4. Such initials require an evenness of stitchery that is possible only after careful practice.

Uses.—Embroidery initials are employed considerably for marking both table and bed linens, and their use in fancy work never seems to diminish because of the distinctiveness they give to such work.

Materials.—As mentioned in connection with satin-stitches, the thread and material should always harmonize, and the size of the thread should always correspond with the size of the initial that is to be worked.

Making the Stitch.—As in making other satin-stitches, the design for initials should be padded. A correct idea of how to pad initials, or letters, of different shapes may be obtained by referring to the illustration. The padding is done in the outline padding-stitch and must be as even as possible, so that when it is covered with the satin-stitch a good, smooth surface will result. As will be observed, the padding-stitch runs in a direction opposite to that of the satin-stitch in every case, the object being to prevent the satin-stitches from sinking into the underlay of padding-stitches. At *a* and *b* is shown the outline-stitch in its straightest form, it being put in this way so that it will not cause a heavy line when the satin-stitch is worked over it. In working initials, keep the outline as even as possible and watch every stitch so as to keep it balanced properly and exactly in line with the stamped outline. If the initials are very large, the outline may be worked in the stem-stitch and the center, or body, lines filled in with the seed-stitch, knots, or punch embroidery. Sometimes the shadow-stitch is used to fill the widest part of very large initials. When this is done, however, the stitching is usually made on the right side of the material instead of on the wrong side.

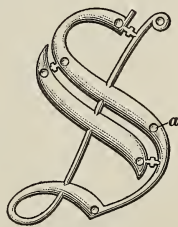


FIG. 5

6. In some instances, satin-stitches are worked over papier-mâché initials, an example of which is shown in Fig. 5, to form embroidery initials. Papier-mâché initials are raised just the proper amount at the proper places, thus making it unnecessary to use padding-stitches as a foundation. They are gummed on one side, making it possible to stick them to the fabric that is to be ornamented, and are provided with small holes, as shown at *a*, which permit the initials to be fastened in position with thread. Many embroiderers prefer such initials to padding-stitches, claiming that they save much time—and if a person's time is limited, the papier-mâché initial will come in very handy; yet, expert embroiderers seem to give preference to the padding-stitch. The chief objections to the papier-mâché initials are that they sometimes break in washing and are not so pretty as they might be. For the beginner in embroidery work, such initials are highly satisfactory, as it is a simple matter to follow the pattern and keep an even line. Papier-mâché initials are inexpensive, costing from 1 to 10 cents each, and may be purchased at nearly all embroidery counters.

PUNCH WORK

7. In connection with embroidery stitches, **punch work** consists in drawing apart the threads of loosely woven materials with a large needle and then covering them with firm thread, in this way forming ornamental designs.

8. **Punched Embroidery.**—In Figs. 6 and 7 are shown two examples of punched embroidery work in combination with outline-stitches, that shown in Fig. 6 being done with a single thread and that in Fig. 7 with a double thread.

Uses.—Punched embroidery is used as a background and in some cases as a filling-stitch. It also combines very effectively with eyelet and satin-stitch embroidery.

Materials.—For working the solid and eyelet embroidery, as well as all parts of the punched-embroidery design shown in the illustrations, a coarse floss or cotton thread should be employed, for the thread is subjected to a great deal of strain because of the fact that it must be pulled firmly. A three-sided, No. 15, sail needle made expressly for punch work should be used, although a large darning needle or a saddler's needle 3 in. long will answer the purpose.

Making the Stitch.—To prepare the material for the punched embroidery work, it must be stamped with rows of dots spaced equal distances apart, usually $\frac{1}{8}$ in., as shown in Fig. 6 (a), and care should be taken to have the dots run straight with the threads of the fabric. In this work, as with other varieties of needlework, much is left to the embroiderer's preference or discretion so far as the method of holding the work is concerned. Many prefer to use embroidery hoops, others baste the work on stiff paper to prevent the fabric from being drawn out of shape, and still others who have had experience in such needlework use no device of any kind.

In beginning to work the punched design, fasten the thread with which the punch work is to be done securely on the under side, using

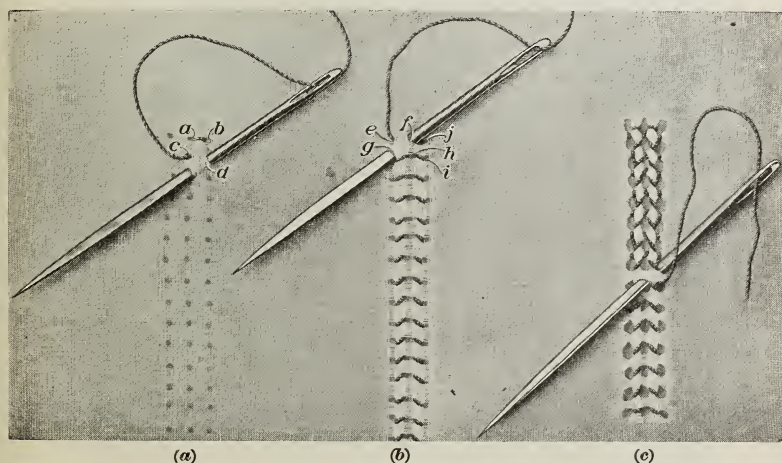


FIG. 6

a sewing needle with which to do this. Then thread the large needle with the thread thus fastened, and commence the punch work at the upper left-hand end of the design, as in view (a). Bring the needle up through the material by drawing the threads apart with the needle, not by breaking them, in the first dot of the second row as at *a*, view (a), and put it down through the first dot of the first row as at *b*; repeat the stitch once in order to draw the thread close. As the material draws a trifle in working, the stitches must not be drawn too tight; yet they must be pulled firmly enough to keep open the holes made by the needle. After putting the needle out through the second dot of the second row, as at *c*, making a diagonal-stitch at the back of

the work, put the needle through the second dot of the first row, as at *d*, and repeat the same process; then repeat again and again until the row is completed. When the end of the row is reached, bring the needle across from the first row, underneath the second row, and through the first dot at the lower end of the third row, which operation brings the needle in position to connect the dots in the second and third rows, as shown in view (*b*). When all the work is done in this direction across the space to be filled, form the perpendicular stitches as in the upper part of view (*c*); that is, at right angles to

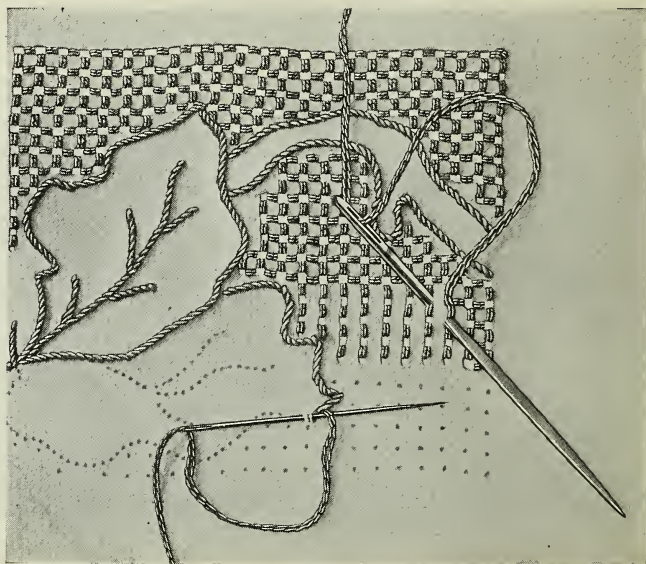


FIG. 7

those first worked. The diagonal-stitch on the reverse side of the fabric brings the needle into position for the first perpendicular stitch. Therefore, bring the needle out at the last dot in the third row, as at *e*, view (*b*), and put it in at the first dot in the second row, as at *f*. Then bring the needle out at the second dot in the third row, as at *g*; put it in at the first dot in the third row, as at *e*; and bring it out at the second dot in the second row, as at *h*. Then put it in at the first dot in the second row, as at *f*, then out at the second dot in the first row, as at *i*, and in at the first dot in the first row, as at *j*. Continue working in this way until the desired space

is covered. Where there is a large space to be covered with punch work, it is advisable to put in all the horizontal stitches first and then the perpendicular stitches.

When a new thread must be joined, fasten the two threads on the wrong side with a firm knot and then trim the ends off close. Be very careful to make the knot secure, so that it cannot pull apart; then fasten it down with a sewing needle and fine thread. The work, when finished, appears as little squares of material bound on each side with stitches and at the corner of each square there is an opening formed by the needle passing through the material.

9. When the material on which the punch work is to be done is very coarse, it is better to use a double thread in working, as shown in Fig. 7, rather than thread that is too coarse. The work is done just the same as in single-thread punch work. The perpendicular stitches are put in the same as the horizontal stitches; that is, with a diagonal-stitch underneath. Double-thread punch work is very attractive, especially if thread of contrasting color is used.

10. **Radio Punch Work.**—In Fig. 8 is shown an example of radio punch work. It differs from the punch work just described in that the designs are round instead of square.

Uses.—Radio punch work is very attractive for solid work, especially in designs in the form of tiny baskets. It is also excellent for corners in embroidery pieces.

Materials.—The fabric to be ornamented with radio punch work may be either fine or coarse, and preferably of linen or cotton; the thread should be moderately coarse so as to bring the design out distinctly. A stiletto is needed to punch the holes, and a crewel needle is required for working the stitch.

Making the Stitch.—In making radio punch work, bring the thread out on the right side, and take a very tiny stitch in the outer edge of the circle, as at *a*, to secure the thread. Insert the needle into the center, as at *b*, and then bring it underneath the design and out at the edge of the circle, as at *c*, making a space between *a* and *c* from $\frac{1}{16}$ to $\frac{1}{8}$ in., the space depending on the size of the design. Put the needle in again, as at *a*, to make a stitch, as at *d*, and bring it out as at *e*; then put the needle in at the center of the design, as at *f*, and bring it out, as at *g*; next, take a short back-stitch, as at *h*, and enter the center again, and continue alternating the center and the

back-stitch until the entire circle is formed. Carry the thread from one circle to another until the design is completed.

If radio punch work is used in basket work, as shown in Fig. 8, the basket may be made to appear a little more attractive by outlining all around the edge of the basket itself with the outline-stitch and forming a long, curved handle for the basket with the same stitch.

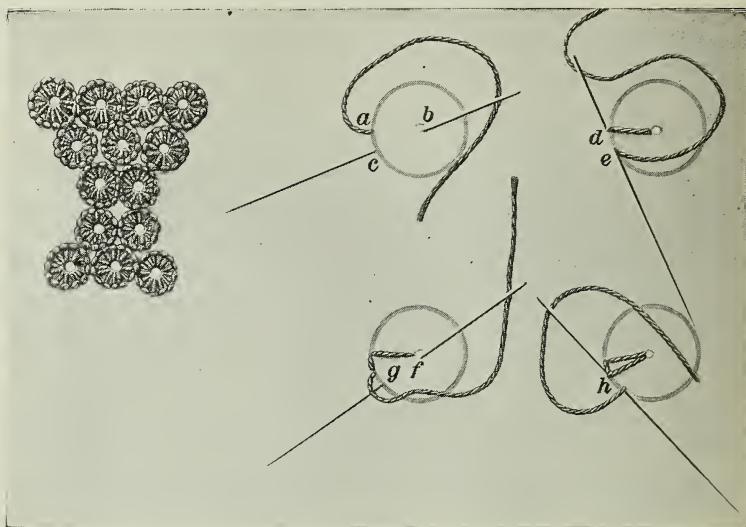


FIG. 8

A variation of color also gives a pleasing effect, or the motifs may be shaded; that is, each row may be made a little darker or a little lighter than the preceding one. Buttonhole eyelets may be grouped in much the same way as radio punch work. Such work is very pleasing and is favored by some embroiderers for the reason that the eyelets work up a little quicker than the radio punch work.

CROSS- AND SHADOW-STITCHES

11. Cross-stitches in embroidery work take the form of basket-and darning-stitches, while **shadow-stitches** are stitches so made on the wrong side of very sheer material that they show through in shadow effect on the right side. Neither of these stitches, of which there are several varieties, is intricate, and both of them are very useful in their proper places.

12. Lattice Basket-Stitch.—In Fig. 9 (a) is shown a form of embroidery cross-stitch known as the lattice basket-stitch. It is a simple stitch, being formed by simply weaving the needle and thread back and forth.

Uses.—For weaving baskets, squares, or diamond motifs or for working out good border effects, the lattice basket-stitch is always desirable.

Materials.—For the lattice basket-stitch there should be used a crewel needle, a firmly twisted rope silk or heavy mercerized thread, and a moderately firm fabric, which should be securely fastened in embroidery hoops, so that the stitches will hold in shape well.

Making the Stitch.—To make the lattice basket-stitch, proceed as follows: First, secure the thread with a short back-stitch, cover the space desired with a sufficient number of threads, laying them parallel to each other and very close together, but not overlapping. Have the stitches of a number that is equally divisible by three, so that the weaving may be done uniformly, and take the stitches over and under, so that the thread will appear the same on both the right and the wrong side of the material. Then, bring the needle up as at *a*, view (c), on the right side;

and, using the eye of the needle in preference to the point so as not to catch the threads, put the needle under the threads as at *b* and weave the thread across, taking up three threads and covering

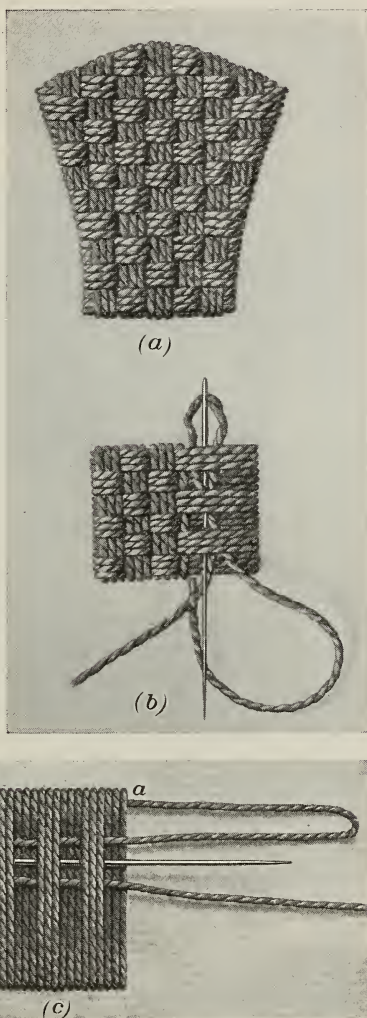


FIG. 9

three threads each time. When the weaving of the first three threads is completed, bring the thread up as before, but slip the needle under the first three threads, so as to alternate the stitches with those of the first group, and weave the next row of three threads. Continue in this manner, as shown in view (b), until all the work appears as shown in view (a). Secure the thread with a back-stitch underneath when finishing off the work, so that the basket work will appear undisturbed on the right side.

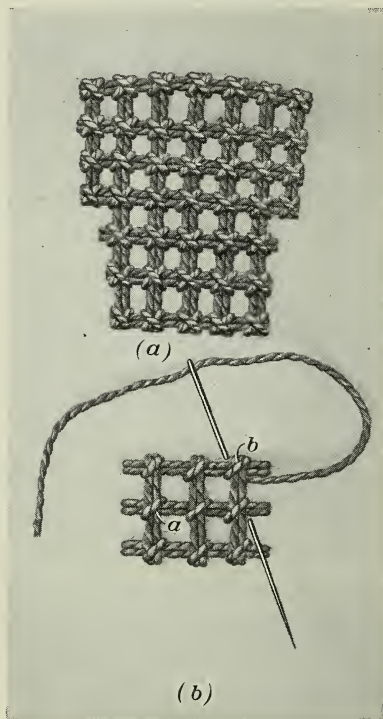


FIG. 10

13. Cross Basket-Stitch.

In Fig. 10 (a) is shown the cross basket-stitch. This stitch is more open than the lattice basket-stitch and requires a little more time to make, even though the execution is simple.

Uses.—The uses of the cross basket-stitch are practically the same as those of the lattice basket-stitch, but as it is not so solid it may be used in many places where the lattice basket-stitch would be too heavy.

Materials.—The materials mentioned in connection with the lattice basket-stitch are suitable, also, for the cross basket-stitch.

Making the Stitch.—In order to make the cross basket-stitch, first lay two threads parallel with each other and close together; then lay two more threads in exactly the same position, but $\frac{1}{8}$ to

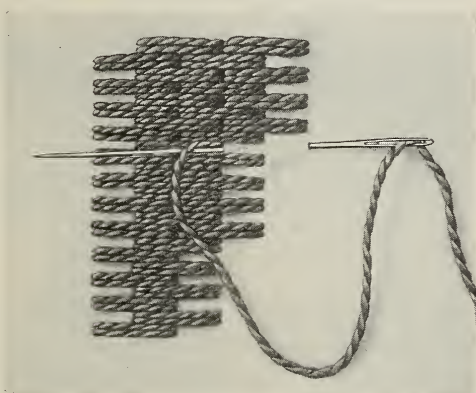
$\frac{3}{8}$ in. above the row formed by the first two threads, and continue to place and space rows, or pairs, of threads in this manner until the space to be ornamented is covered, taking the stitch in each case just the same as directed in connection with the lattice basket-stitch. Next, come back to the starting point, putting in a series of parallel-thread groups at right angles to the first threads and directly over them; that is, so that the little squares will be formed, as is clearly shown in

the illustration. With this work done, proceed to fasten the threads that form the squares to the material by working cross-stitches at the points where these threads intersect. The quickest way in which to make the cross-stitches is to work half of each cross-stitch, as at *a*, view (b), over all the intersecting points, making each slant in the same direction, and then come back over the first half of the cross-stitches, as shown at *b*, and make the other half of the stitches, slanting them in the opposite direction. In finishing off the work, secure the thread underneath as in making the lattice basket-stitch.

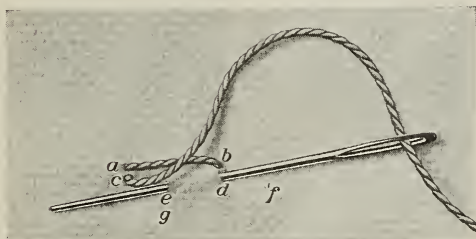
14. Tapestry Darning-Stitch.—The tapestry darning-stitch, which is illustrated in Fig. 11 (a), is an over-and-over stitch that when worked resembles darned work, but gives a solid effect in alternated stitches.

Uses.—Tapestry darning is used considerably as a border for towels, table covers, etc. It is employed also in conventional designs in fancy work and sometimes to carry out designs in blouses and tailored dresses, in which cases a combination of colored threads is generally very effective.

Materials.—To get the best results, tapestry darning requires coarse materials, such as Oxford basket-weave or an open-weave linen. A tapestry needle should be employed for making the stitch, and the design should be carried out by following certain spaces on the cloth rather than a stamped design, so that each time the needle is inserted or brought up it will come between warp and woof threads.



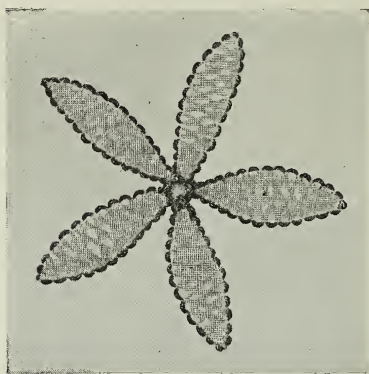
(a)



(b)

FIG. 11

Making the Stitch.—To make the tapestry darning-stitch, bring the thread up from the wrong side, as at *a*, Fig. 11 (*b*), put the needle in



(a)



(b)

FIG. 12

$\frac{1}{2}$ in. to the right of *a*, as at *b*; and then bring it out below *a*, as at *c*. Next, put the needle in as at *d*, and bring it out as at *e*; insert it as at *f* and bring it out below *e*, as at *g*; then put it in below *f*, and continue to alternate the groups of stitches back and forth in this manner until the work assumes a form like that shown in view (*a*).

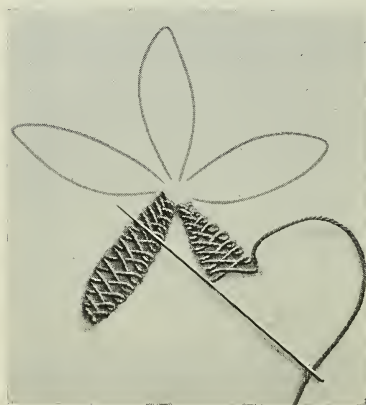


FIG. 13

15. Shadow Embroidery.

An example of shadow embroidery is illustrated in Fig. 12, view (*a*) showing the right side and view (*b*) the wrong side. Such embroidery was originally called *cross back-stitching*. It consists simply of stitches so made on the wrong side of very sheer material that they show through on the right side in shadow effect.

Uses.—Shadow embroidery is very satisfactory for working flowers, such as daisies, and in making leaves and fern-leaf designs; in fact, it is suitable for any design with narrow petals and leaves that have an even outline and no turnovers.

Materials.—The fabrics to use for shadow embroidery are sheer organdy, chiffon, marquisette, handkerchief linen, India linon, and lawn. A moderate sized, firmly twisted thread of the same color as the material or of a contrasting color may be used, contrasting colors usually being a little more attractive.

Making the Stitch.—In making shadow embroidery, the stitch is worked from the wrong side, which is shown in Fig. 12 (b). The stitch is nothing more or less than a single fagoting-stitch, which is taken back and forth to give the desired effect. The material that is to be ornamented in this manner should be placed in embroidery hoops, and the fabric should be so stretched that there will be no possibility of a wrinkle showing in any place. Begin the work with a tiny back-stitch, starting at one point preparatory to working into the center. Take the back-stitch so that no knot will show through on the right side of the material. Make the fagoting-stitch at regular intervals, as shown in Fig. 13, catching the stitches in the outline of the design. The stitches should take up very little material on the right side of the fabric and should be even in length, in order that they may have the appearance of back-stitches on the right side, as is shown in Fig. 12 (a). The stitches on the wrong side of the material should be close together and uniform in appearance, as shown in (b). As a rule, the thread will be long enough to work two petals or leaves that are begun at the point of one; work into the center and then out from the center to the point of the next leaf with one thread.

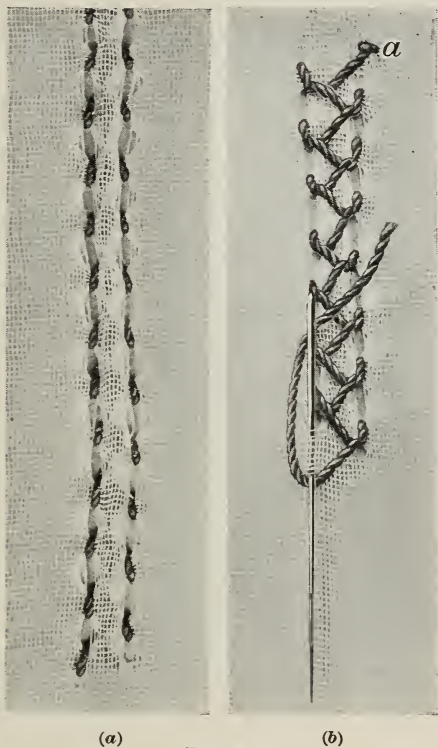


FIG. 14

16. Bermuda Fagoting.—Bermuda fagoting is very similar in appearance to shadow embroidery, the stitches being taken on the wrong side of sheer material so that their shadow shows through. A good idea of this embroidery stitch may be formed by referring to Fig. 14, view (a) of which shows the right side and view (b) the wrong side.

Uses.—In voile blouses, as a finish for seams, and also in border effects or between tucks or on any sheer material, Bermuda fagoting serves very well as a simple, practical trimming.

Materials.—To get the best results in making Bermuda fagoting, a firmly twisted silk or mercerized thread, a crewel needle, and a sheer open-weave fabric, as chiffon, marquisette, or voile, are necessary.

Making the Stitch.—In making the Bermuda fagoting-stitch, begin on the wrong side of the fabric, as shown in Fig. 14 (b). Take a stitch and tie the end securely, as at *a*; then proceed to make a straight line of fagoting-stitches, which are similar to single feather-stitches, alternating the stitches from one side to the other and keeping each outside stitch parallel with the stitch on the opposite side, but with each stitch a little lower than the corresponding one on the opposite side. Draw the thread close each time a stitch is taken, thus making the work appear similar to punch work, and finish off the stitches as at *a*.

SURFACE WORK

17. Although practically all embroidery stitches appear on the surface of materials that are thus ornamented, there are a number of stitches—namely, the wheat, the herringbone, the fishbone, the lazy-daisy, and the rambler-rose—that are recognized as truly surface-stitches because most of the thread shows on the right side.

18. Wheat-Stitch.—The wheat-stitch, which is illustrated in Fig. 15, is an embroidery stitch that is similar in appearance to full wheat stems. It is not difficult to make, and when it is done carefully it is very attractive.

Uses.—The wheat-stitch may be used in forming sprays of wheat or any border or outline effect, and as a covering for seams between tucks and insertion it gives a very pleasing finish.

Materials.—For the wheat-stitch, use should be made of moderately large twisted thread, either mercerized or silk, and a crewel needle of a size to correspond with the thread.

Making the Stitch.—To make the wheat-stitch, proceed as shown in the illustration. Take a slanting stitch, as from *a* to *b*, and bring the needle up from the under side, as at *c*; then insert the needle as at *a* and bring it out as at *d*, thus forming another slanting stitch and putting the needle in position for the next step. Next, from *d*, bring the thread around as at *e*, under the two stitches just made, insert it in the same hole it came out of, as at *f*, and bring it out, as at *g*, thus forming a loop and putting the needle in position for the first of the slanting stitches. Next, put the needle in at *f*, take an underneath stitch, and bring it out, as at *h*. Then put the needle in at *f* again, and out as at *i*, and proceed to make another loop, continuing to make slanting stitches and loops in this way until the row is complete. In placing the needle under the base of the two slanting stitches, always take care that it does not get under the threads that form the loop of the preceding stitch, and never draw the thread too tight in forming either of the slanting stitches or the loops, for much of the beauty of the stitch depends on the even, graceful shaping of the thread. The thread, however, should not be left so loose as to cause the stitch to appear distorted or out of position.

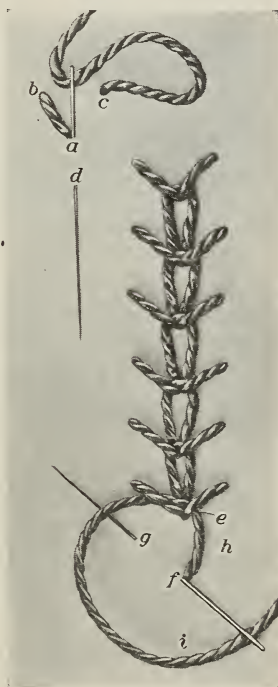


FIG. 15

19. Herringbone-Stitch.—In Fig. 16 is shown the herringbone-stitch, which is a surface-stitch not unlike the slanting stitches that make up part of the wheat-stitch. It consists simply in forming a small loop with the embroidery thread and then tacking it down with the regular couching-stitch.

Uses.—The herringbone-stitch serves much the same purpose as the wheat-stitch, but it is employed where an outline that is not so heavy in appearance is desired.

Materials.—For the herringbone-stitch are required practically the same materials as are recommended for the wheat-stitch.

Making the Stitch.—To make the herringbone-stitch, first bring the thread out from underneath the material, as at *a*, letting the thread hang in the form of a semicircle. Next, insert the needle opposite *a*, as at *b*, and bring it out above the looped thread, as at *c*; then insert the point of the needle below the looped thread, as at *d*, thus forming the couching-stitch *e* required to hold the loop in place, and bring it out from behind at a point directly below *a*, ready to begin another stitch. The distance below *a* at which to bring out the needle is usually $\frac{1}{4}$ to $\frac{1}{2}$ in., depending on how far apart the herringbone-stitches are to be spaced. Continue to make stitches in this way until a sufficient number to meet the requirements are formed.

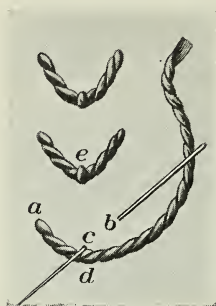


FIG. 16

20. Fishbone-Stitch.—In Fig. 17 is shown a surface-stitch that because of its close resemblance to the backbone of a fish is called the fishbone-stitch.

Uses.—As a braid-stitch or a border-stitch, the fishbone-stitch is very satisfactory, and as it is a simple stitch to make it often receives preference over other stitches for such purposes.

Materials.—A firmly twisted, moderately large thread and a crewel needle are required in working the fishbone-stitch, whether the fabric is sheer or coarsely woven.

Making the Stitch.—In making the fishbone-stitch, bring the needle up from the wrong side of the material on the line that is to form the center of the fishbone design; then, holding the thread down the length of one stitch, as in Fig. 18, take a diagonal single-purl button-hole-stitch to the left; then put the needle in as in Fig. 17, and bring it out on the center line about $\frac{1}{8}$ in. below the corresponding stitch made on the opposite side. Continue working in this manner from left to right and from right to left until the design is completed.

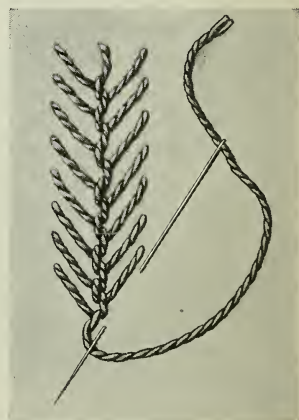


FIG. 17

Work directly toward you, and keep the stitches exactly even and an equal distance apart throughout the entire work.

21. Lazy-Daisy-Stitch.—The lazy-daisy-stitch, examples of which are shown in Figs. 19 and 20, is evidently so named for the reason that the petals assume a flat appearance, whereas, in the real daisy, the petals have an artistic cup, or turn, that cannot be duplicated in a stitch that is made so simply as this one.

Uses.—The lazy-daisy-stitch finds many uses. By using large and small daisies to give variation, this stitch can be employed to advantage in forming a complete design, and for border effects on pillow covers, scarfs, and so on it is always popular. As this stitch is one that grows quickly in the embroiderer's hands, filling surfaces readily, it is a very convenient one to employ on surfaces that require many stitches.

Materials.—The purpose for which an article is to be used regulates the kind of fabric required in making the lazy-daisy-stitch. In any case, a fairly firm cloth is more satisfactory than sheer fabric, as it holds the stitches in position better, especially if the daisies are large.

The thread should be firmly twisted, so that it will hold in position well, and for large daisies that are to be worked on heavy material the thread should be so coarse and firm as not to roughen up. A crewel needle with an eye large enough to carry the thread should be used in every case, and the design should be stamped on the material. Of course, if a person has the time or is unable to procure a transfer pattern, the daisy



FIG. 19

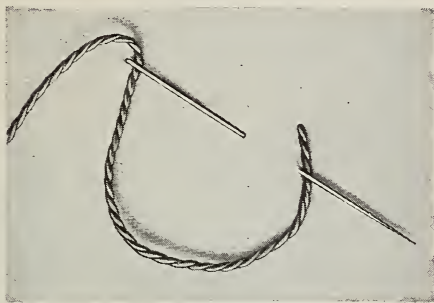


FIG. 18

petals may be outlined by hand.

Making the Stitch.—In order to make the lazy-daisy-stitch, as shown in Fig. 19, make each petal by forming a loop similar to the chain-stitch loop, and then bring the thread out at the end of each

petal and take a couching-stitch over the loop to hold it down securely. Put the point of the needle back into the center each time a loop is completed, and then bring it through to the right side to form another loop. In putting the needle into the center, always keep the stitches back far enough from the center to prevent them from overlapping to such an extent as to appear clumsy.

Groups of lazy-daisy-stitches may be attractively combined in wreath effect, as is shown in Fig. 20. In such a case, the center-stitch is a chain-stitch, and at each side of it is worked a lazy-daisy-stitch.

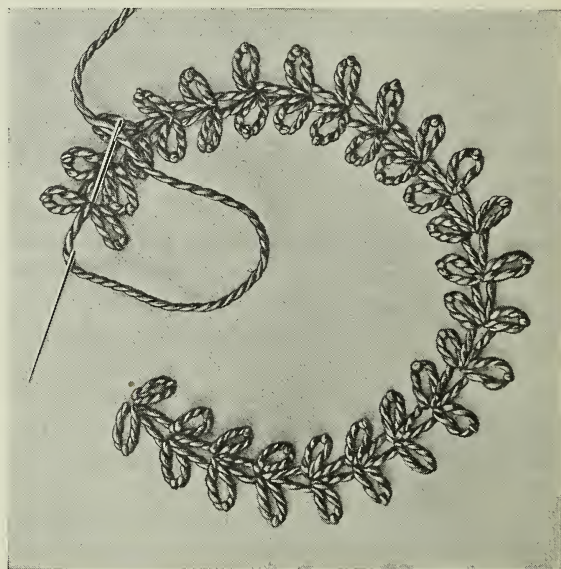


FIG. 20

The needle is brought back to the center line each time a chain-stitch and two lazy-daisy-stitches are formed, this process being kept up until the wreath is completed. Borders and outlines made in this manner are very attractive, also.

22. Bullion-Stitch.—The bullion-stitch, which was at one time called the *post-stitch*, is illustrated in Fig. 21. It takes its name from its resemblance to the heavy, twisted, gold bullion fringe used for tassels, badges, and similar articles and made by twisting gold thread around and around on wire.

Uses.—For wheat designs, tiny forget-me-nots, small sprays, and so on, the bullion-stitch is excellent, as it may be used alone, in clusters, or to form a circle.

Materials.—In making the bullion-stitch there are required a crewel needle and a firmly twisted thread. The stitch may be applied to any fabric desired, as it is firm enough in itself to hold up well.

Making the Stitch.—To make the bullion-stitch, first bring the needle and thread up through the point where the stitch is to begin. Then measure out the length of stitch that is desired and insert the needle at this point, as at *a*, bringing it out at the starting point, as at *b*, but do not draw the needle through. Then twist the thread around the needle until the twisted threads, as from *b* to *c*, occupy the same space on the needle as the space from *a* to *b*. Hold the thumb of the left hand securely over these twisted threads and draw the needle and the remaining length of thread through them, drawing the thread up closely, which will cause the twisted portion to fill the space between *b* and *a*. Next, insert the needle again at *a*, or the outer end of the twisted stitch, and bring it out in position for making the next stitch. Each bullion-stitch consists of a twisted stitch on top and two straight stitches lying together on the wrong side.

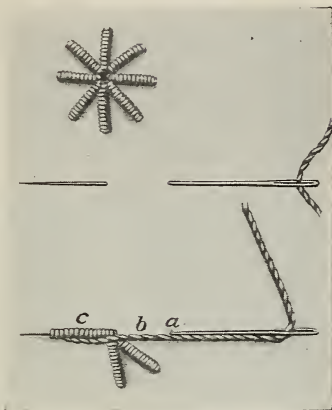


FIG. 21

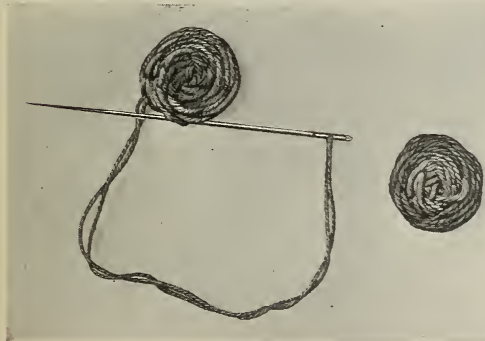


FIG. 22

embroidered flower, and the stitch with which to make it consists simply of loose stitches worked around and around a center. This flower is usually worked in colored silk floss, and as

23. Rambler-Rose-Stitch.—As shown in Fig. 22, the rambler-rose is a close,

it is too thick to launder well, it is impracticable on wash materials.

Uses.—For small flowers, especially when they are made in clusters, the rambler-rose-stitch is excellent; also, it is a good stitch to use for designs containing clover blossoms, bachelor buttons, etc., as it works up rapidly. Beautiful designs may be made by filling a tiny basket of the radio punch work with flowers worked out in the rambler-rose-stitch, the little roses being especially effective.

Materials.—A heavy, firm rope silk thread is best for the rambler-rose-stitch, and the material may be of any kind on which such a design is suitable. If the rose to be embroidered is very large, a double thread may be used, as is shown in the illustration; if it is small, then a single thread is preferable, especially if the thread itself is large. Very attractive flowers may be formed by combining five shades of one color—pink, for instance. In such a case, the flower itself may be shaded; that is, the light colors may be used in the center and the darker ones on the outside, or vice versa. Pink seems to be the most suitable color to use for roses of this kind, but it is not necessary to confine oneself to the various shades of pink. Red, yellow, or any of the colors in which the natural rose blooms may be used in such embroidery work, if desired. However, instead of mixing the colors in one cluster of roses, by far the best effect is obtained by using the various shades of one color.

Making the Stitch.—If the rambler-rose itself is to be worked, form a center for the rose by working several large French knots in the center of the design, using for these knots either yellow or green thread. Then begin the rambler-rose-stitch by securing the thread with a back-stitch up close to the French knots, and then make the stitch by working around and around this design with an outline-stitch, as shown in Fig. 22, until it is of the desired size. If the French knots in the center are built high enough, the rose may be so raised that it will appear almost like a miniature beehive. The threads should never be drawn tight in making this stitch; rather, they should be allowed to lie loose, in an easy position, but not so loose as to present an untidy appearance.

RELIEF- AND DRAWN-WORK-STITCHES

24. In addition to the embroidery stitches already discussed, there are a number of stitches that may be classed as relief-stitches and drawn-work-stitches. By **relief-stitches** are meant embroidery stitches that are raised above the surface of a fabric. Many shapes of flowers, as well as many conventional designs, are done in this stitch; in fact, it is adaptable to many designs in embroidery work, because it imparts prominence to them. **Drawn-work-stitches** are stitches made in a material from which some of the warp or the woof threads have been drawn. Such stitches are used to hold the threads of the material in position and to prevent the adjoining threads from slipping down into the thread-drawn space. Many exquisite designs are made by weaving over and under the threads and back and forth in the drawn space, among which designs are shamrocks, windmills, diamonds, butterflies, spider webs, and so on.

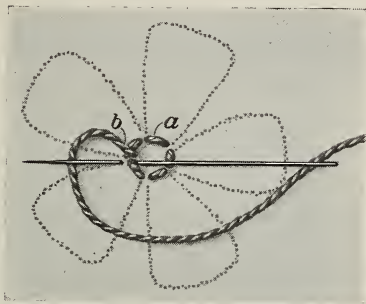


FIG. 23

25. Italian Relief-Stitch.

Chief among the relief-stitches is the Italian relief-stitch, which is illustrated in Fig. 23. Designs worked in this stitch are sometimes called *medieval* or *Venetian embroidery work*. It is especially attractive, easily executed, and lends diversity to a design that might otherwise appear commonplace.

Uses.—As a substitute for the satin-stitch in flower designs, especially if they contain large flowers, wild roses, and leaves, and in combination with punch work, the Italian relief-stitch is highly satisfactory. In delicate shades of pink, it is very attractive as a trimming on baby caps and at the corner of baby pillows.

Materials.—The thread with which to work the Italian relief-stitch should be moderately large and firmly twisted, so that the stitches in a design will not intermingle to the extent of losing their outline. If the material is sheer, fine thread and small designs should be the rule, but for coarse fabric, especially if a pleasing color combination is to be worked out, very coarse thread and large designs are desirable.

Making the Stitch.—To make the Italian relief-stitch, proceed as indicated in Fig. 23. First, place a stitch, similar to an uneven basting stitch, at the lower edge of each petal, making the length of the stitch equal to the width of the petal at this point, as shown at *a*. Then work single-purl buttonhole-stitches over each of these stitches, and through the material, as at *b*, and, when the side of the petal is reached, turn and work in the opposite direction through the stitches only, as at *c*. In doing this, care should be taken not to catch any of the stitches to the fabric, as they should be loose. In working each row, add one stitch to each row so as to widen the petal. When making the last row of stitches to complete a petal, catch each stitch into the fabric, as shown at *d*. Put the needle through to the wrong side and run it down near the center of the design in position to begin working the next petal, taking care that the thread does not show on the right side of the material; then bring the needle up for the next petal, and so continue until the design is complete, when the needle should be brought through to the wrong side and the thread secured with a couple of back-stitches. The finished petal should appear as shown at *e*. If the petals that are to be made taper to a point at each end and are wide through the center, add two stitches in each row until it is wide enough to fill the design at the center; then, after reaching the center of the petal, make two stitches less in each row until the petal is complete. If the petals are grouped to form a rose, the center should be filled with knot-stitches. If the rose is worked in white or pink, then yellow is a very satisfactory color for the knot-stitches in the center. If the petals are worked in yellow, then tan or brown is very satisfactory as a center color.

26. Roman Cut Work.—Roman cut work, an example of which is shown in Fig. 24, can scarcely be called an embroidery stitch, for it consists simply in outlining a design with the single-purl buttonhole-stitch and then cutting some of the material away. However, the name given applies for the reason that the design is characteristic of Roman embroidery work.

Uses.—Certain designs, usually wheels, squares, and diamond shapes, are particularly adapted to Roman cut work, and almost any conventional design may be done in imitation of this work. Roman cut work is chiefly used in large center pieces and table covers made of heavy material, and, sometimes, wheel and diamond-shaped designs worked in this manner are used in dressmaking as a substitute for medallions.

Materials.—For Roman cut work, a firm thread of medium size and very firm, closely woven fabric are essential to good results.

Making the Stitch.—First, outline the design with short running-stitches, as at *a*, placing them just inside the outline; then proceed to



FIG. 24

put in a design with a narrow, close, single-purl buttonhole-stitch, as shown at *b*, taking the stitches as close as for a regular buttonhole. In a design like the one shown, twisted bars, as at *c*, may be made and buttonhole-stitched over. Such bars tend to give strength and aid in keeping the work in shape. When the design is outlined with this stitch, the material may be carefully cut away underneath the buttonhole bars to secure the open-work effect. Embroidery eyelets, as at *d*, either round or oblong, combine well with cut work, as they lend themselves readily to it.

27. Venetian Ladder Work.—As shown in Fig. 25, Venetian ladder work consists in outlining a design with two parallel lines of

buttonhole-stitches, not unlike those used in Roman cut work, and then connecting these buttonhole-stitched lines with a series of cross-stitches at regular intervals, in ladder fashion.

Uses.—To form attractive corners and in border work, especially if the designs are conventional, Venetian ladder work is very satisfactory and pleasing.

Materials.—The thread for this work should be firmly twisted and of moderate size, and the material may be sheer, but not flimsy.

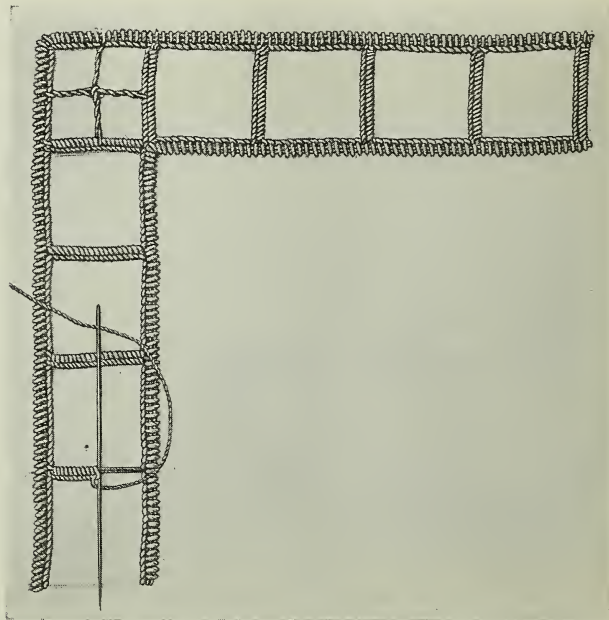


FIG. 25

Making the Stitch.—To make Venetian ladder work, run two rows of long, uneven basting-stitches exactly parallel with each other and $\frac{3}{8}$ to $\frac{3}{4}$ in. apart, thus outlining the ladder design that is to be worked. Over these threads work single-purl buttonhole-stitches, keeping the purls to the inside of the ladder on both lines. Then, at regular intervals, say $\frac{3}{8}$ to $\frac{1}{2}$ in. apart, run a cross-thread, catching the thread in the inside edges of the buttonhole lines and forming a twisted bar. Then, over this thread, work the single-purl buttonhole-stitch, taking care to keep the edge straight and even. If the material is to be cut away underneath the stitches, do not catch them through in

working the cross-bars, but make the twisted bar heavy enough, so that when the buttonhole-stitches are taken over them they will appear the same in width as the stitches that form the sides of the ladder work.

28. Drawn Work.—As has been mentioned, drawn work consists in pulling out parallel threads of a fabric to obtain an open space, and then hem-stitching the edges of this space down so as to hold the remaining threads securely. Fig. 26 serves to illustrate how this work is done. After the parallel threads are drawn out,

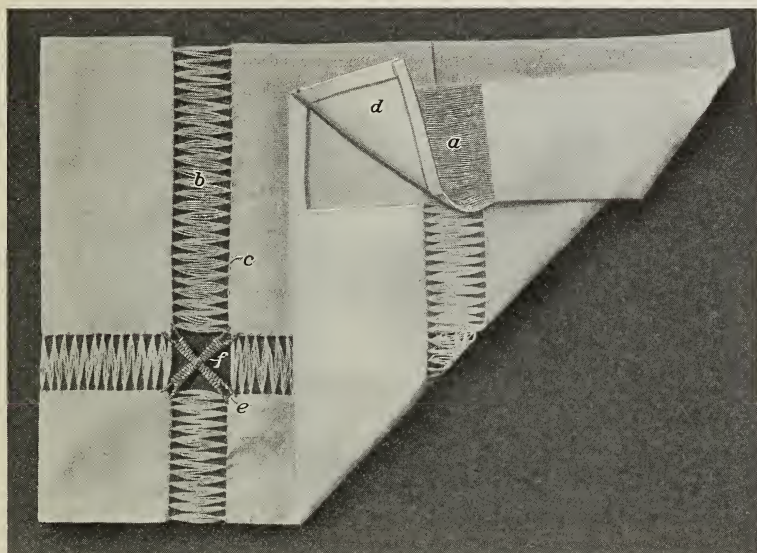


FIG. 26

the remaining threads, or cross-threads, before they are tied, will appear as shown at *a*, and when these threads are secured with hem-stitching they will appear as at *b*.

Uses.—Drawn work finds unlimited use in fancy work and in ornamenting table and bed linens, as well as draperies. It may be used also in collars and cuffs and in lingerie blouses.

Materials.—For fancy work, any kind of wash material, whether of linen or cotton, may be used in making drawn work. Medium-weight linen or sheer materials are suitable for drawn work that is to be used for blouses, collars, and cuffs. The thread in every case

must harmonize in weight with the material, and sometimes colored thread is used to advantage.

Making the Stitch.—To prepare for drawn work, measure in from the outside edge of the material a distance equal to twice the width of the hem that is desired plus the first hem turn, which is generally from $\frac{1}{8}$ to $\frac{1}{4}$ in. wide. Then proceed to draw out threads from the material. The number of threads to be pulled out depends entirely on the width that the drawn work is to be, ranging from three threads up to the number that occupy a space that is 8 or 10 in. wide. It is well to note, however, that spaces greater than 1 in. in width require that some open-seam stitch be used to hold the cross-threads together in the center of the drawn space. In pulling out the threads, espe-

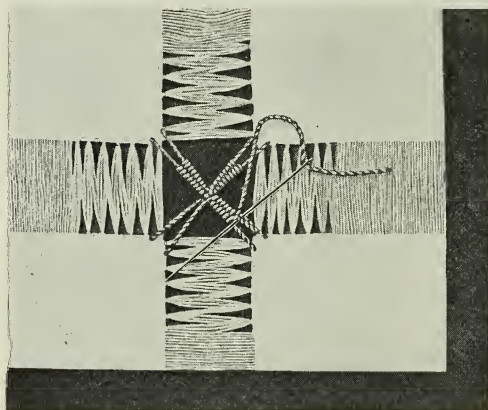


FIG. 27

cially if they are very fine and closely woven in the fabric, begin by pulling one thread all the way across the material, rather than attempt to draw several at one time. Usually, a pin must be used to pick up the thread, and in any event the work must be done carefully, as the thread is liable to break every few inches or so. When one or two threads are removed

in this manner, the rest that are to be pulled out may be removed with greater ease. In addition, care must be exercised not to injure the cross-threads in any way, for each of them must be firm and unbroken so as to present a neat appearance when the hem-stitches are put in.

After the threads are drawn on all sides that are to be hem-stitched, proceed to make a narrow turn, and when this is done turn the edge and bring the hem over and baste it close to the drawn-work edge. Then begin with the hem-stitching, taking stitches in the manner shown at *c*. It is necessary to hem-stitch both edges, taking the stitches on the inside edge of the drawn work in the same manner as those on the edge next to the hem, and, where the drawn space is

wide, it is well to divide, or split, the threads into even groups, as shown. By dividing the threads in this manner, they are held more firmly and the work is made more attractive. To form a neat corner, some of the material underneath the corner should be cut out, as at *d*. In this way, a narrower turn is made possible and the corner will not appear so clumsy as it would if the four thicknesses of material were allowed to remain.

In drawn work, even if it is no more than $\frac{1}{2}$ in. wide, corners like the one shown at *e* are a little too large to be left open. Such holes should be filled with some embroidery design similar to that shown at *f*, the making of which is shown in detail in Fig. 27. As will be

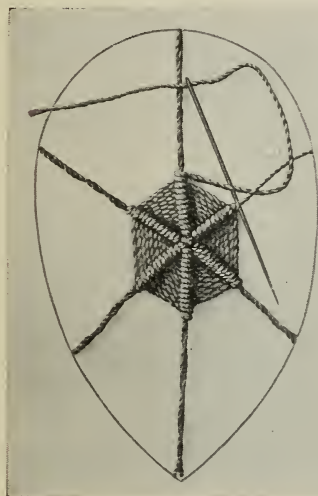


FIG. 28

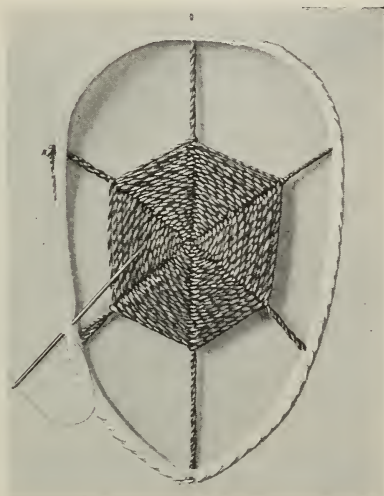


FIG. 29

observed, cross-threads are brought from one corner to the other, and then threads are woven back and forth over the cross-threads to produce a four-pointed effect. In doing such work as this, it is advisable to reverse the work in the hands each time a stitch is taken, always bringing the needle up underneath the cross-stitch.

29. Spider-Web-Stitch.—As shown in Fig. 28, the spider-web-stitch is an embroidery stitch made by weaving thread back and forth over strands of thread placed in material in crisscross fashion.

Uses.—As a substitute for medallions and as a filling in drawn-work corners, the spider-web-stitch is very attractive.

Materials.—For the spider-web-stitch, both the material and the thread should be moderately firm.

Making the Stitch.—To make the spider-web-stitch, first run threads diagonally across from the edge of the design to a point where the center is to be and form twisted bars of these threads. Then, beginning in the center, weave around and around these twisted bars, bringing the needle underneath the bar and the thread around and over the bar in each case, as shown. Continue in this manner until the web itself is woven about two-thirds the width of the bars; then run the needle through the nearest bar so as to secure the thread, which should be cut off. When used in drawn work, there is no material underneath the spider web to cut away, but where the spider web is used as a medallion, it will be necessary to cut the material away in the manner shown in Fig. 29 and then turn a narrow hem and fell it down, taking care in so doing to catch the stitches so that they will scarcely show through on the right side.

30. Hardangan Embroidery.—In Fig. 30 is shown an example of Hardangan embroidery, or, as it is sometimes called, *Hardanger embroidery*. This kind of embroidery work originated in Norway, but among the German and Dutch women it is one of the favored decorative stitches. It is delightful work to do, and seems to require more accuracy than skill. There are many possible developments with such embroidery work, and many attractive designs come forth at different times in the fashion publications. Yet a knowledge of the accurate making of the stitch seems to be all that is required in connection with this work, for no matter what the design may be like the method of working is always similar.

Uses.—The uses of Hardangan embroidery are many. In Germany, table covers, curtains, and draperies of all kinds are done in this work. Frequently, this style of embroidery is applied to collars and cuffs, the front of blouses, children's blouses, etc. with good effect.

Materials.—*Two-thread canvas*, by which is meant an open-weave canvas showing two warp and two woof threads woven together, and marquisette, scrim, and similar materials are used for this work, which is not unlike punch work; in fact, Hardangan embroidery may be said to be related to both punch work and tapestry darning. Two sizes of thread are required for this embroidery work, one of twisted mercerized cotton, yarn, or silk, and the other of embroidery floss

of lighter weight or a very fine yarn, the heavier thread being used for outlining the pattern and the finer thread for the darning process.

Making the Stitch.—As before mentioned, accuracy seems to be the chief requirement in making Hardangan embroidery, as the threads must be counted carefully so that the stitches will be even and of a length to correspond with the adjoining one. As the canvas on which this stitch is made is very open and as care must be taken in counting and following the threads, no stamped design can be used in connection with this work. However, it is necessary to make sure that the piece of canvas is large enough to accommodate the design. It is merely necessary to make each stitch cover a certain number

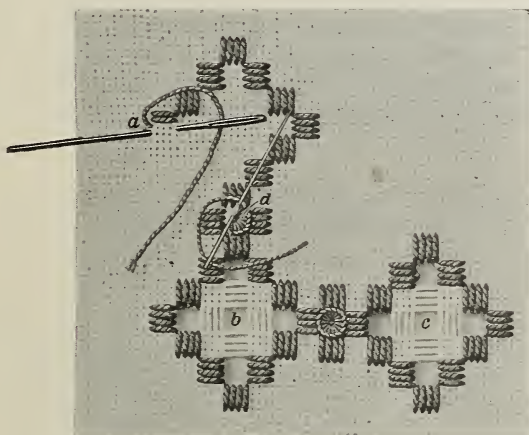


FIG. 30

of threads in the canvas. When beginning the work, tie the thread so that the knot will be invisible; that is, so that it is small and in a position to be covered by the stitches. Outline the pattern that you decide on in the manner shown at *a*; then proceed to cut the threads carefully and take them out, making open work, as at *b* and *c*. As the threads of the canvas on which this embroidery work is done are a trifle heavy, they are a little difficult to cut. Therefore, to cut out a design, a pair of sharp-pointed embroidery scissors should be employed. The material must be cut away close to the stitch, as a jagged, uneven edge will spoil the effect completely.

If such embroidery work is to be employed on collars and cuffs, down the front of blouses that open in the front, or in the corners of handkerchiefs, the edge may be finished in the blanket-stitch or the buttonhole-stitch, or it may be worked in scallop effect. The ingenious woman will be able to work out many clever ideas with this stitch; in fact, it is possible to use many embroidery stitches, as the satin-stitch, the woven spider-stitch, Italian relief work, Roman cut work, and the Venetian ladder-stitch, on Hardangan canvas. If it is desired not to cut away the threads between the stitches in this embroidery work, eyelets may be worked with the buttonhole edge thrown to the outside, as is illustrated at *d*.

In teaching little folks the first steps in sewing, to hold the needle, and to make even stitches, it is well to bear in mind that for material nothing excels Hardangan canvas, or *kindergarten cloth*, as it is sometimes called. With it, a child may use a blunt tapestry needle so as not to prick the fingers, and if care is taken to watch or count the threads, fairly uniform stitches may be made.

SMOCKING

REMARKS

31. Smocking consists in putting threads on the right side of fabrics in ornamental, shirred effect to hold fulness within a given space. This method of ornamenting fabrics is the result of early methods employed in the old countries to make garments fit. In those days patterns were unknown, and widths of material were merely fastened together and then made to fit by gathering up the fulness and holding it in place with stitches. To say the least, this method of fitting garments was very unsatisfactory, but as there were no patterns from which to work there was no other way in which to give shape to a garment. The work was done in the crudest way, too, the material being merely bound up in irregular plaits to make a garment of the size desired and the plaits held together with rough stitches.

Particularly was smocking applied to the long smock jacket worn by laborers in those early times, but with a view to economy, for the pieces of material could be made to fit different members of the family simply by drawing in or letting out the stitches. Such jackets were

not inconvenient, either, because the stitches held the fulness out of the way enough not to be a hindrance to the wearer while working. The name *smock jacket* is undoubtedly due to the early method of its construction, as it would appear that this garment is the first to which such stitches were applied.

32. As the method of making garments advanced, sight was not lost of smocking. It was learned that by making the stitches uniform and pleasing smocking could be used to advantage in enhancing the appearance of wearing apparel. Indeed, this ornamental-stitch has advanced to such a point that it is now employed on some of the very best garments, and it is not uncommon to see garments of beautiful material almost completely constructed with smocking-stitches, making the work on one gown alone cost upwards of several hundred dollars. Smocking as an ornamental-stitch finds its greatest use, however, in trimming children's garments and women's lingerie dresses, blouses, and lingerie, although its use in fancy work is very extensive.

33. Kinds of Smocking.—There are two kinds of smocking, namely, *old-time smocking* and *simplified smocking*. Old-time smocking is done by gathering the material into tiny plaits and then working smocking-stitches over these plaits. The gathering consumes much time and involves considerable labor, but the work is exquisite and beautiful when completed. In simplified smocking, the smocking-stitches are made directly on the material, without the aid of any gathering threads, the stitches being taken equal distances apart. Such work, of course, can be done much quicker than old-time smocking, which accounts for the fact that it is more universally employed. Another point in favor of simplified smocking is that it does not take up quite so much material as does the old-time work, therefore making it desirable for dainty garments.

34. Materials for Smocking.—The fabrics best adapted to the smocking-stitches are sheer lawn, batiste, voile, and soft gingham. Smooth silks are also very satisfactory, and there are some rare instances where velvet and broadcloth are smocked. Of the wash materials, heavy piqués and poplins are sometimes decorated with smocking-stitches, but it must be conceded that this stitch is best for the light-weight fabrics, as the sheer, soft materials bring it out much better and the fulness held in is much more attractive.

The thread to use in smocking depends on the material that is to be smocked. If silk fabrics are to be used, then the thread should be pure silk and firmly twisted, so that the stitches will appear to the best advantage. For cotton fabrics, a firmly twisted, fairly large mercerized thread is suitable, and the work is prettier as a rule if the thread contrasts in color with the fabric.

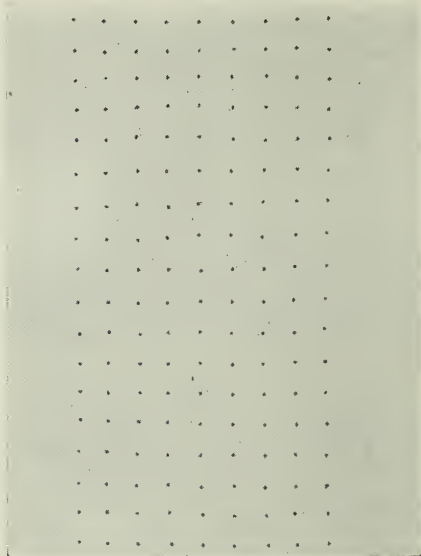


FIG. 31

35. Marking the Material.—To insure neat, even work, plain material that is to be smocked, whether by the old-time or the simplified method, must be carefully marked with a series of dots in the manner indicated in Fig. 31. Tissue transfer patterns for marking material in this manner are to be had, but the work may be done by means of a ruler and a sharp-pointed pencil, in which case the marks should be equally spaced about $\frac{1}{8}$ or $\frac{1}{4}$ in. apart, depending on the weight of the material that is to be

smocked. If silks or gingham with small checks or small cross-bar dimities are to be smocked, marks will not have to be placed on the fabric; in such cases, the checks may be followed to obtain a uniform effect. When dainty work is desired, the checks or the dots should be only $\frac{1}{8}$ in. apart; then the work will not be so thick and bunglesome as it would be if more material were taken up with the smocking-stitches.

OLD-TIME SMOCKING

36. To become proficient in smocking, it is perhaps advisable to take up the old-time method first. After learning how to make stitches over plaits, as in the old-time method, simplified smocking will be much easier to do, for the stitches themselves are the same, it being merely a matter of getting them uniform.

37. Gathering the Material.—After marking the material in the manner just explained, the next step in old-time smocking consists in gathering the material with an even basting-stitch, as shown in Fig. 32. To do this work properly, begin at the top and gather one row at a time. Take a stitch in at one dot and out at the next; then on top of the material to the next dot, and then under one space and out one space, continuing in this way until the entire row is gathered up. Have each succeeding row of gathering stitches exactly parallel with the first row, as at *a*, so that the plaits may be correctly formed.

When all the gathering is done in this manner, draw up the material on the threads, as shown at *b*, and then wind the thread ends around

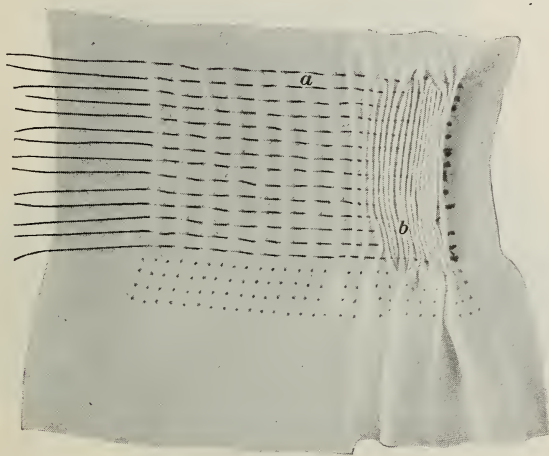


FIG. 32

a pin placed at the left of the dots, winding them in the form of a figure 8, so that the pins and threads will hold securely in place. In drawing up the threads, take care to draw them up just enough for the material to cover the space desired. As a rule, if 12 in. of smocking is desired, then a piece of material 36 in. wide should be used, because with the spaces $\frac{1}{8}$ in. apart about two-thirds of the width is taken up in gathers. If the spaces are farther apart, more material, of course, is taken up. The closer the markings are together, the less material is used; also, the work will be prettier, for small plaits appear less clumsy than do deeper ones.

38. Making Old-Time Smocking-Stitches.—The simplest of the smocking-stitches is the **outline-stitch**, which is not unlike the outline-stitch used in regular embroidering. Practically the only difference is that with every stitch one of the tiny smocking plaits is taken up, as shown at *a*, Fig. 33. To make this stitch, begin by putting the needle in the side of the plait at the extreme right and bringing it out next to you. Continue by slanting the stitch a little to the left each time and proceeding as for the regular outline-stitch, taking up a plait each time by just barely catching the stitch through the top of the plait. Continue in this way until the entire row of stitches is formed, following carefully the gathering thread or

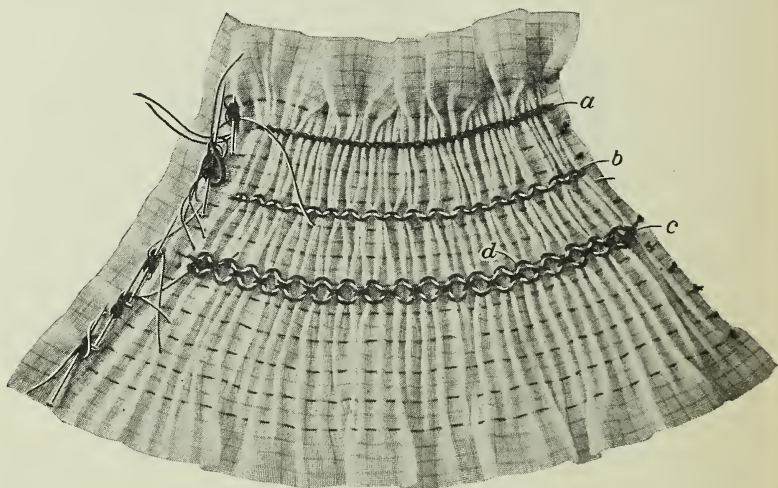


FIG. 33

row of checks, as the case may be, to keep the stitches in a true, even line. Be very careful not to draw the thread tight, for this will tend to spoil the beauty of the work; also, try to have all the stitches uniform in length and of exactly the same slant.

39. Another simple smocking-stitch is the **herringbone-stitch**, which is illustrated at *b*, Fig. 33. It is a straight outline-stitch, but with one stitch taken to the right and one to the left. In working this stitch, bring the point of the needle toward you each time and keep the thread to the outside for each stitch. By so doing the work will have the appearance of two rows of stitches instead of one.

40. At *c*, Fig. 33, is shown a smocking-stitch known as the **cable-stitch**. It is really two rows of herringbone-stitches taken parallel with each other so as to form links, as indicated at *d*. To make the cable-stitch, work first one row of herringbone-stitches and then another, having every other stitch in the second row exactly meet every other stitch in the first row. To get this effect, start the first row with the thread above the needle and the second row with the thread below the needle.

41. In Fig. 34 is illustrated what is known as **diamond smocking**. At a glance it might appear to be the most difficult of all the

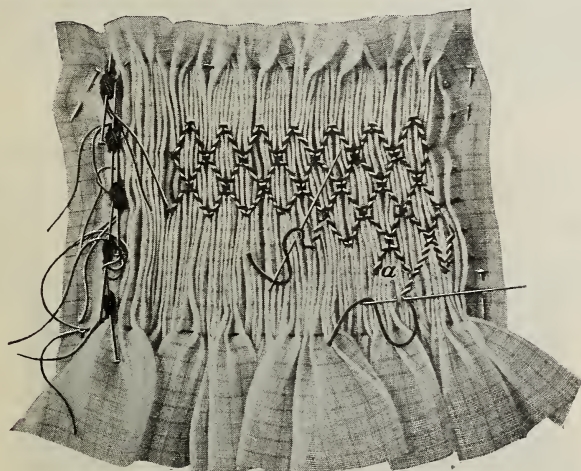


FIG. 34

old-time smocking-stitches; such is not the case, however, for it is very simple to make. Only a half-diamond has to be made at one time, as shown at *a*, a stitch being taken in each plait and each succeeding stitch just above the other in the adjoining plait and slanted gradually to the right. When the top of the diamond is reached—usually three stitches up—turn the point of the needle down, thus forming the fourth stitch, and take a corresponding number of stitches in exactly the same number of plaits as are taken up in the first row, but slanting them down; then turn the point of the needle up, and take the same number of stitches up; again, turn the needle down and take the same number of stitches down; and so continue until one row of half diamonds is completed. Then proceed to make another row of half diamonds,

beginning this second row with stitches on the reverse slant of those in the first row, so that they will combine to form a row of complete diamonds. Several rows of diamonds may be combined if desired, or half diamonds may be used by themselves. Diamonds worked in deep-pointed effects are also pleasing.

Very small, uniform diamonds are attractive on dainty work. To make them, take two stitches up and turn on the third; then take two stitches down and turn on the third; and so continue until the row of half diamonds is complete. Much larger diamonds may be made by taking more stitches up and down, but they are rarely satisfactory, as the plaits in the center of the diamond will pouch out and not stay in place so well as those in the smaller diamonds.

SIMPLIFIED HONEYCOMB SMOCKING

42. A simplified smocking-stitch that meets with much favor on account of its prettiness is illustrated in Fig. 35. It is known as **honeycomb smocking** because of its resemblance to real honey-

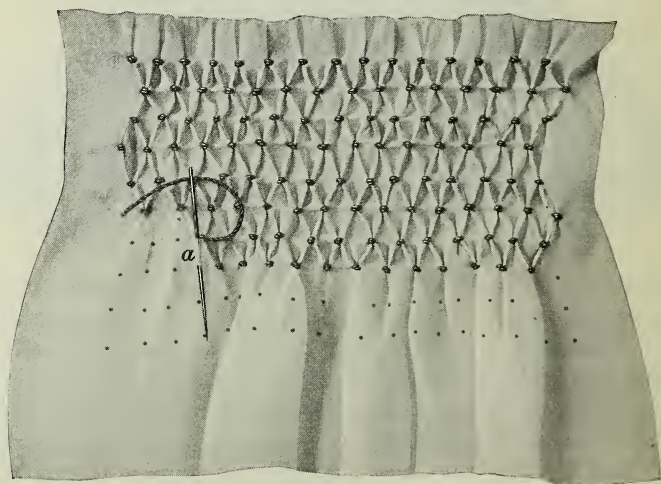


FIG. 35

comb. Such smocking work may be used effectively on a gathered foundation, such as is required in old-time smocking, and it is almost as pleasing when worked over the dots or squares themselves, as shown in the illustration. In fact, the difference in appearance

between the two does not seem to be great enough to justify the expenditure of time required for gathering.

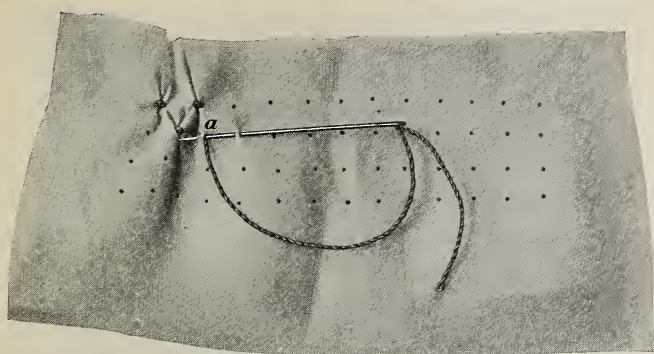


FIG. 36

In making the honeycomb smocking-stitch, first bring the needle up from the wrong side at the left-hand side of the work and through the first dot in the first row, and take a tiny back-stitch to stay the thread; then put the needle in at the next dot in the same row and

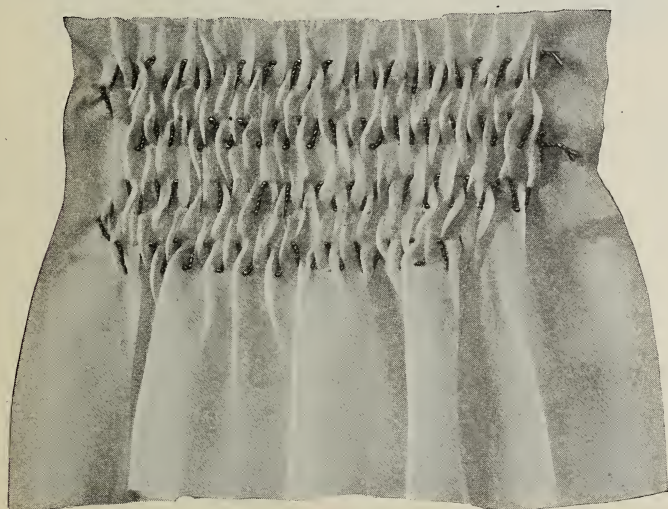


FIG. 37

bring it out at the same place where it came out for the first stitch and draw the second stitch up to the first, as indicated at *a*, Fig. 36.

Then put the needle in directly alongside the second stitch, slip it underneath the material to the next row of dots, as at *a*, Fig. 35, and

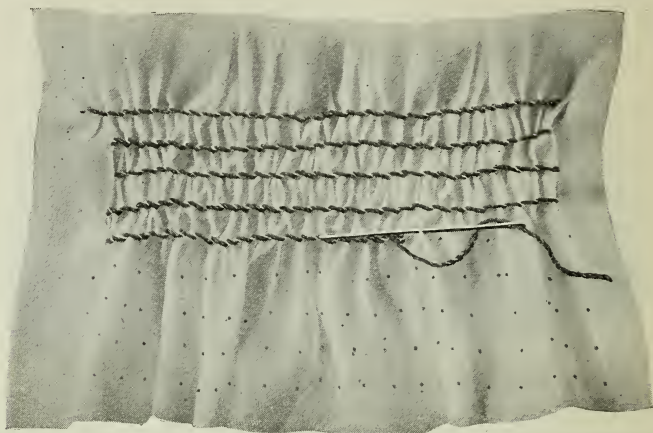


FIG. 38

bring it out at the dot in the second row that is opposite the second stitch in the first row. Next, take up the third dot in the second row, in the manner shown in Fig. 36, and draw it up to the stitch just

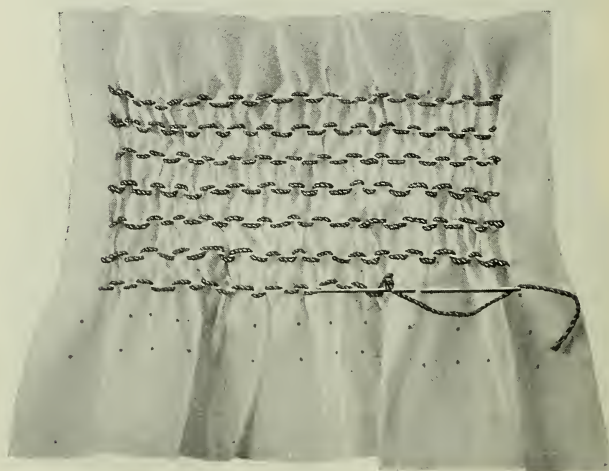


FIG. 39

made. Then put the needle in alongside the third stitch and slip it under the material again, bringing it out at the dot directly opposite

the last stitch, but in the first row. Repeat this same stitch, and continue it in this way until one row is done. Then reverse the work, and take stitches in the opposite direction for the next row of honeycomb smocking, being careful to alternate the stitches in the third row of dots, so as to make the cells of the honeycomb appear complete. Proceed in this way, first with one row and then another, until the entire space on which the honeycomb smocking is to appear is filled. When the work is done in accordance with the directions here outlined, it will appear on the wrong side as shown in Fig. 37 and on the right side as in Fig. 35.

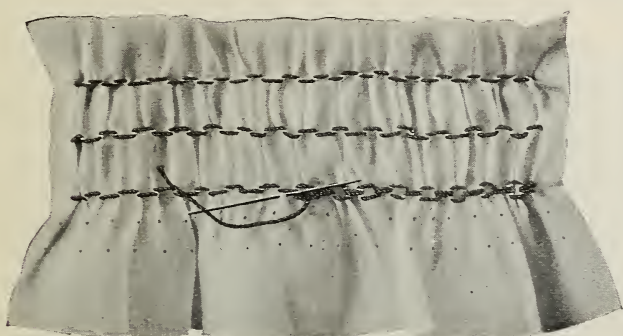
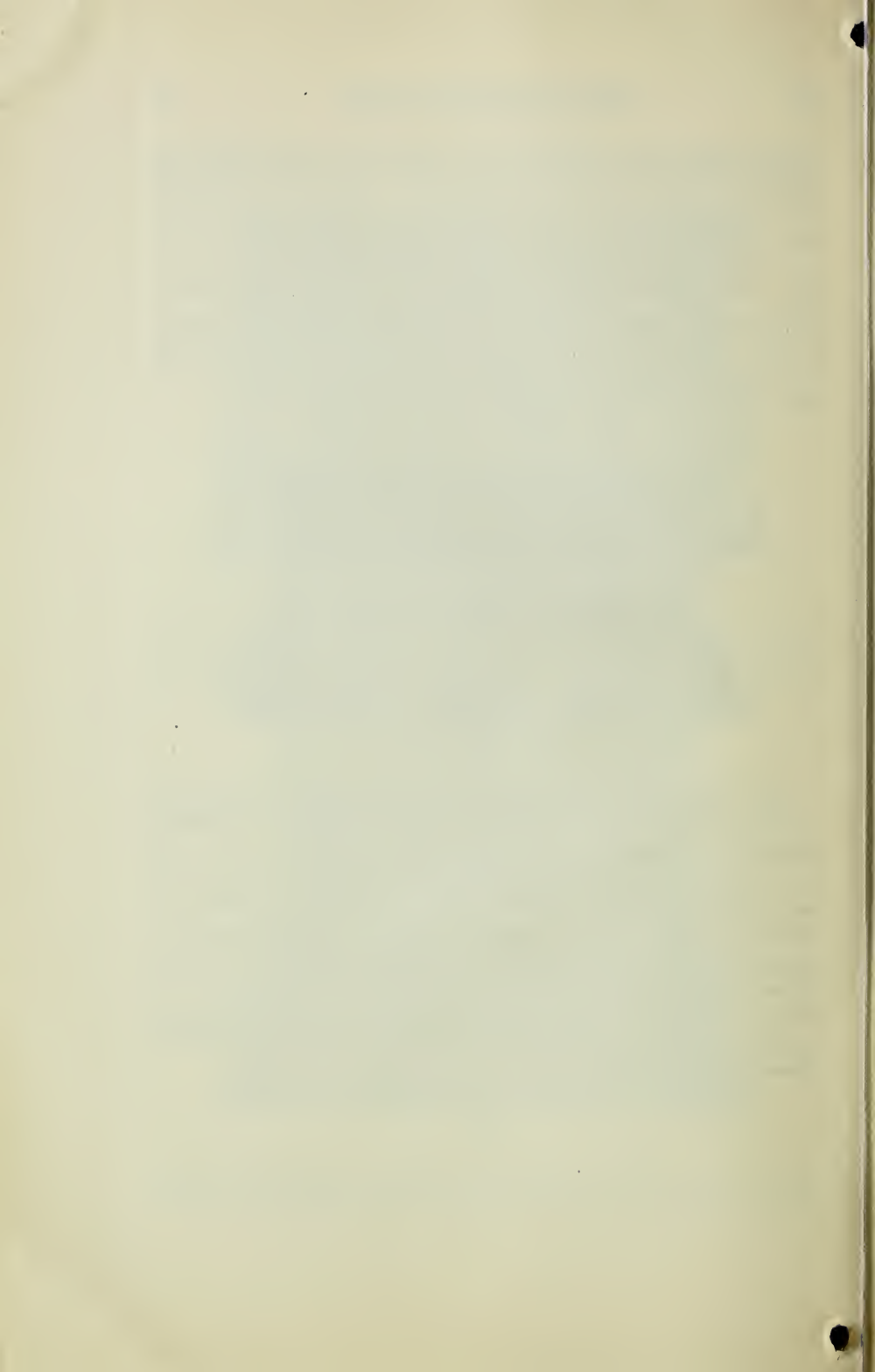


FIG. 40

43. The outline-, herringbone-, and cable-stitches described in connection with old-time smocking may be applied in simplified smocking also; that is, without a gathered foundation. In such cases, the stitches are taken directly over the dots, so as to keep the work uniform and the smocking effect is secured by drawing the stitches to gather up the material slightly. The outline-stitch as applied in simplified smocking is clearly shown in Fig. 38; the herringbone-stitch, in Fig. 39; and the cable-stitch, in the bottom row of Fig. 40. The cable-stitch is sometimes placed two rows of dots apart, as shown, especially when used in yokes and sleeves of children's dresses and in lingerie.



Making a Drawn-Thread Handkerchief

AFTER you have studied *Embroidery and Decorative Stitches*, we should like to have you test your ability to apply this instruction in making a dainty handkerchief from the square of linen and the floss that we are sending you. Instructions are given here for the making of the handkerchief and several different designs are shown. Study these very carefully and then make the handkerchief to the best of your ability and send it to us with your written answers to the Examination Questions.

Remember, in doing work of this kind, that much of its success depends on the daintiness of the design and the neatness and perfection of your embroidery stitches and your hem. Also, the color combinations should be chosen with the idea of producing the prettiest effect.

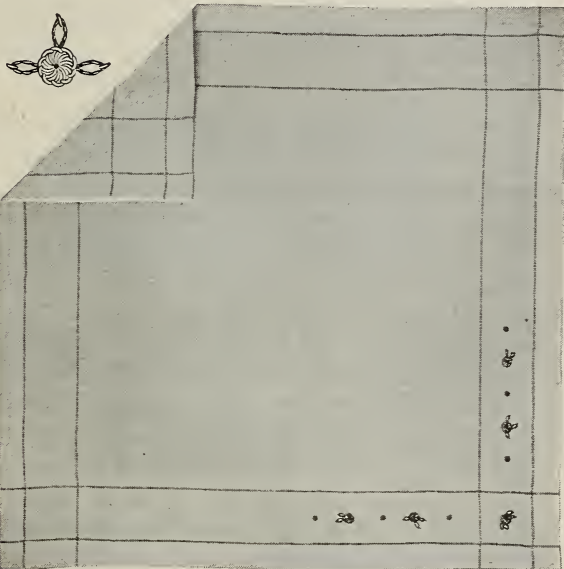


Fig. 1

The experience you will gain in making this handkerchief will prepare you to make other attractive handkerchiefs. Watch the embroidery books and magazines for ideas as to designs and colors. Besides having handkerchiefs to match your frocks or contrast with them, you may offer your handiwork for sale.

The handkerchief you make according to these instructions becomes your personal property after we have inspected it for points of instruction. Send it to us, and we shall examine it carefully, give you credit on our records for the quality of work, and then return it to you with any suggestion found necessary.

In making your handkerchief, you may be guided by Fig. 1, which shows a completed handkerchief made very dainty and attractive by drawn-thread work and simple embroidery designs that can be developed very quickly and easily; or, if you prefer, you may select one of the other simple designs shown.

Drawn-thread work, which is a term applied to the drawing out of fabric threads and inserting floss threads in their place, is truly fascinating. This work, also, can be very quickly accomplished, for once you have gained an understanding of how to insert the first thread, you will be able to proceed with assurance and ease in inserting the remaining lines of color.

Since the beauty and desirability of any hand-work is dependent on the care used in applying it, strive principally for neatness and daintiness in carrying out every detail of the work.

Inserting the First Row of Colored Floss

As the linen we are sending you tears well, we have torn it to prepare it for you. Before beginning to make the handkerchief, trim off any loose threads and cut off the selvage edge if there is one. Then see that your piece of material is perfectly square.

The next step in the making of the handkerchief consists in drawing the colored threads through the material. If you have a scrap of linen of rather loose, open weave, you might try drawing threads through this before working on the linen square; otherwise, do not hesitate to work directly with the handkerchief material as you cannot help but obtain satisfactory results if you follow the instruction and the illustrations closely.

For each of the threads, which are to be inserted double, cut a strand of orange-colored floss 2 or 3 inches longer than twice the length of one side of the linen square; that is, cut eight strands of floss 26 or 27 inches long.

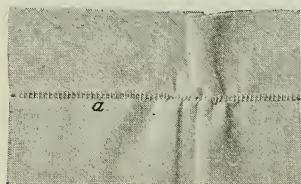


Fig. 2

The first row of threads should be inserted about $1\frac{1}{8}$ inches in from the edge so as to make allowance for a hem that will be $\frac{1}{2}$ inch wide when finished. Therefore, to insert the threads, first measure in from the edge of the square $1\frac{1}{8}$ inches and draw out a thread of the material, leaving an open space, as at a, Fig. 2. Then grasp the very end of a thread next

MAKING A DRAWN-THREAD HANDKERCHIEF

to the open space, draw it out $\frac{1}{2}$ to 1 inch, as at *b*, and tie it, as at *c*, to one of the strands of floss half way between the ends, making two tight knots so as to make the joining secure and to permit it to be slipped easily through the weave of the linen.

If you had any difficulty in drawing the first linen thread, as a precaution, before joining the floss to the fabric thread, you may tie the fabric thread to a doubled strand of fine sewing silk, as this can be slipped through the weave of the material more easily and thus will lessen the liability of breaking the fabric thread. Then, after drawing the silk thread through, according to the following instructions in regard to inserting the floss, you may tie the floss to the silk thread and draw this through very quickly with the assurance that the silk thread will not break.

With the floss thus secured, prepare to draw it through the material by first taking hold of the opposite end of the same fabric

thread that is tied to the floss and drawing it out in the opposite direction, as at *a*, Fig. 3. Pull out this thread

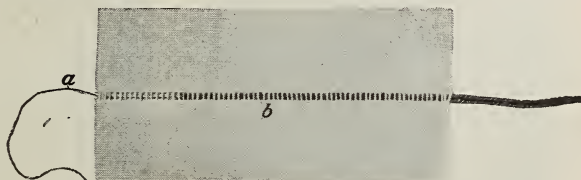


Fig. 3

very slowly and cautiously, gradually loosening the weave of the material by gently pushing it back over the thread with the thumb and finger of one hand as you draw out the thread with the other hand and taking the greatest of care not to break the linen thread. As you pull out the linen thread, this will draw the double strand of floss through the material, as at *b*.

Continue drawing the fabric thread through until the open space is filled its entire length with the floss of contrasting color.

If Fabric Thread Breaks

If, by any chance, you break the linen thread before you have drawn the floss through the entire length of the square, it will be necessary to weave the colored thread through the remainder of the length, first threading it in a needle, or to draw the floss back, tie it to another fabric thread, and make another attempt.

The first method is hardly practical if there is a long space to weave, but it will give a neater effect than if an extra thread is drawn.

Inserting the Remainder of the Floss

After inserting the floss along one side of the linen square, proceed to insert the floss along the three remaining sides, measuring exactly the same distance from the edge in each instance. Then insert a second row of floss in each of the sides, as shown in the completed handkerchief, measuring in 1 inch from the first row.

With the eight strands of floss inserted, trim off the floss ends even with the edges of the square and prepare to make the hems.

Securing the Hems

First of all, turn under $\frac{1}{8}$ inch along each side of the square, as at *a*, Fig. 4. Then fold this turned edge over to the first row of colored threads and baste it in position, as at *b*.

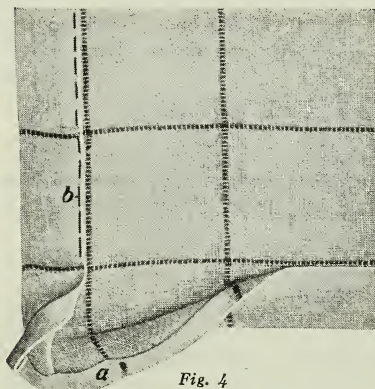


Fig. 4

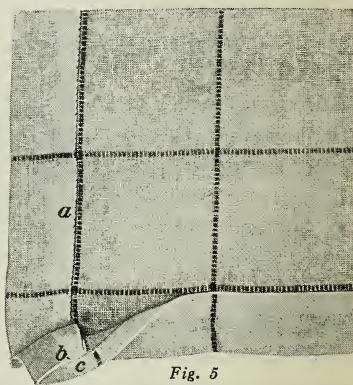


Fig. 5

With the hem turned and basted the entire length of one side of the square, secure it in position with tiny whipping-stitches, as at *a*, Fig. 5, using fine cotton thread for this purpose, No. 90 or 100, and taking the stitches just outside of the colored floss.

After whipping the hem the entire length of one side, turn the hem along the next side, and, after basting it in position, whip the turned edges *b* and *c* together to the hem underneath. Take great care to match the colored threads exactly at the corner so that the finished corner will appear practically the same as the right side, as shown by the turned-back corner in Fig. 1.

Embroidering the Handkerchief

Regardless of the design you select for the embroidering of your handkerchief, strive to make the stitches much smaller and daintier

than would be required for some other article. Dainty designs worked with small, carefully-placed stitches will produce truly delightful results, and such designs have the added virtue of requiring but little time for their development.

A point worthy of very careful consideration in the making or embroidering of a handkerchief is the finishing of thread ends on the wrong side. Strive for neatness on the wrong side as well as the right side, aiming to fasten the thread ends securely but very inconspicuously.

Do not attempt to use more than a single strand of floss for working any of the designs except the Rambler rose. A double thread will make the work too heavy.

You may be guided by any one of the following suggestions for marking and embroidering your handkerchief or, if you prefer, you may apply some design you have originated, provided it is dainty and pleasing.

In making any design, use a fine-pointed pencil and mark very lightly so that the marks will not be evident when the embroidery is completed. Do not provide any more marking than you consider absolutely necessary to guide you in applying the designs. If you are able to form the designs without any marking, so much the better. A little experience will enable you to do this.

Blanket-Stitched Flower Design

A very simple design formed of flower-like motifs developed with the blanket-stitch, from which several lazy-daisy-stitches in imitation of leaves extend, is shown in Fig. 1. These motifs are separated by small dots worked in loose satin-stitches.

In marking the design, first draw a circle less than $\frac{1}{4}$ inch in diameter in the very center of the square formed at the corner by the crossing of the inserted threads. Then, between the colored threads along the two sides that extend from this corner, measure from the center of the first circle $1\frac{3}{4}$ and 3 inches to locate the centers for the remaining flower motifs and mark these circles the same size as the first.

It will not be necessary to mark for the lazy-daisy-stitches as you will surely have no difficulty in arranging them as you proceed with the work.

For the tiny dots to be worked in the satin-stitch, outline circles a trifle less than $\frac{1}{8}$ inch across, spacing them evenly, as shown.

MAKING A DRAWN-THREAD HANDKERCHIEF

Use the orange-colored floss for embroidering the flowers. Instead of starting with a knot, take two or three tiny stitches, one over the other, on the wrong side of the handkerchief, directly under the center of the circle. Then bring the needle through to the right side along the outside edge of the circle and work around the circle with blanket-stitches, inserting the needle each time in the center of the circle and leaving small, even spaces between the stitches. The enlarged detail of the design, shown at the upper left in Fig. 1, will guide you in making the flower.

Embroider the tiny dots, also, with the orange-colored floss, being guided in this work by Art. 2, Part 2, of this Instruction Book. Work the lazy-daisy-stitches in green, following Art. 21, Part 2.

Lazy-Daisy Design

In marking for the lazy-daisy design shown in Fig. 6, for the stem of the flower draw a straight line from the exact center of the square formed by the intersecting colored threads, diagonally to within $\frac{1}{8}$



Fig. 6



Fig. 7

inch of the corner, and other straight lines parallel with the threads of the fabric about $\frac{1}{2}$ inch from the square, as shown.

Embroider these lines in green with tiny outline-stitches, being guided by Art. 23, Part 1; then work the lazy-daisies in orange color, making each of the petals about $\frac{1}{8}$ inch long and following the instruction in Art. 21, Part 2.

Thousand-Flower Design

An attractive wreath arrangement formed of the thousand-flower-stitch with leaves of the lazy-daisy-stitch is shown in Fig. 7.

MAKING A DRAWN-THREAD HANDKERCHIEF

Mark merely the center of each of these flowers, placing the dots about $\frac{1}{4}$ inch apart to form a wreath arrangement, as shown, that will be about $1\frac{1}{2}$ inches across. Work the flowers with orange-colored floss, being guided by Art. 45 of Part 1 and making each of the flowers not more than $\frac{1}{4}$ inch across.

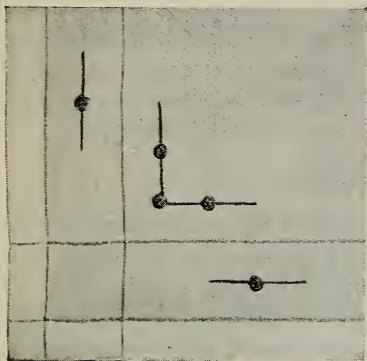


Fig. 8

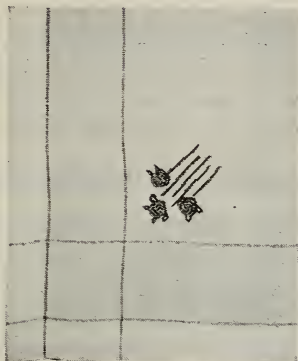


Fig. 9

Then work the lazy-daisy leaves with green floss, and embroider the stems in the upper part of the wreath with tiny outline-stitches.

Rambler-Rose Design

Tiny rambler roses worked in orange-colored floss along lines outlined in green make up the design shown in Fig. 8.

Mark the lines for outlining on a straight thread of the material, making the lines midway between the colored threads about $1\frac{1}{4}$ inches long and almost this same distance from the square formed at the corner. Mark the lines above the corner practically this same length, placing them about $\frac{1}{2}$ inch from the inserted colored threads.

After outlining the lines with very small stitches, work a rambler rose less than $\frac{1}{4}$ inch across over the center of each of the lines and in the corner, as illustrated, using a double strand of floss for this purpose, as directed in Art. 23, Part 2.

Bullion-Rose Design

Roses formed of bullion-stitches worked close together to simulate petals, as shown in Fig. 9, form one of the most attractive designs that can be used for handkerchiefs.

Use orange-colored floss for making the roses, and be guided by the instructions given in Art. 22, Part 2.

MAKING A DRAWN-THREAD HANDKERCHIEF

Starting a trifle more than $\frac{1}{2}$ inch up diagonally from the corner formed by the intersecting inserted threads, make one bullion-stitch and then work around this, curving the stitches as you draw them up and arranging them to give the petal effect. A finished rose not more than $\frac{1}{4}$ inch in diameter is sufficiently large for a handkerchief.

After making three roses, arranging them in the manner illustrated, work small lazy-daisy leaves out from the roses, using green floss for this purpose. Also, draw lines $\frac{1}{8}$ inch apart up from the roses toward the center of the handkerchief, arranging them as shown, and embroider them with green in the outline-stitch.

Preparing the Handkerchief to Send to Us

With the embroidery completed, wash the handkerchief in suds formed of lukewarm water and white soap or soap shavings. It is not advisable to rub soap directly on colored embroidery.

Iron the handkerchief carefully while damp, placing the embroidery design face down over a Turkish towel and pressing it on the wrong side in order to give it an attractive raised appearance. Fold the handkerchief through the center lengthwise and crosswise to form a square, and then fold this square just once through the center so that it will fit in a lesson report envelope without wrinkling.

Making Other Drawn-Thread Handkerchiefs

The manner in which the embroidery designs illustrated here are developed will undoubtedly suggest many possibilities to you in the making of drawn-thread handkerchiefs. Perhaps you will prefer to work on colored linen in making other handkerchiefs. If so, consider the frocks with which you would like to carry the handkerchiefs and choose the colored linen squares to harmonize with them. And then, in selecting colors for the inserted threads and embroidery designs, plan a harmonizing color scheme, aiming to work out pleasing and unusual effects.

In cutting a piece of linen for a handkerchief, draw a thread in order to provide a true cutting line for each side of the square. If you purchase pieces of linen already cut, before inserting the colored threads, make sure that the piece is perfectly square, that is, that all four sides measure exactly the same and that each side is cut on a perfectly straight grain of the material. If you find it necessary to trim one or more of the edges, first draw a thread of the material as a guide for cutting.

EMBROIDERY AND DECORATIVE STITCHES

EXAMINATION QUESTIONS

In addition to your written answers to the Examination Questions that follow, you are to send us a drawn-thread handkerchief made according to the preceding instructions. Please make the handkerchief to the best of your ability, wash and iron it as directed, and mail it with your answers to the Examination Questions.

Your work on the handkerchief will enable us to determine how well you have mastered the instruction given for the various embroidery stitches, so try to do it as perfectly as possible.

- (1) Why are sharp scissors needed in embroidery work?
- (2) Why should a large embroidery hoop be avoided in embroidering?
- (3) Why should the beginner in embroidery work select simple designs?
- (4) Why should a hot iron be used in transferring a design from a transfer pattern to material that is to be embroidered?
- (5) Why should long needlefuls of thread be avoided in making embroidery stitches?
- (6) Tell why the padding-stitch should be worked in the opposite direction to the stitch used to cover it.
- (7) Why, in the twisted running-stitch, should care be taken in making the overcasting-stitches?
- (8) Why is it advisable to use a firmly twisted thread in making the chain-stitch?
- (9) When should the regulation buttonhole-stitch be used in embroidery eyelets?
- (10) When may cotton yarn be used for padding?
- (11) Why are padding-stitches used with the satin-stitch?
- (12) What are the objections to papier-mâché initials?

- (13) When is it advisable to use a double thread in punch work?
- (14) What materials are best suited to tapestry darning?
- (15) What thread is best suited to the lazy-daisy-stitch?
- (16) Why is the lazy-daisy-stitch desirable on large surfaces?
- (17) What precautions should be taken in working the Venetian ladder-stitch if the material underneath is to be cut away?
- (18) What kind of material is required for Hardangan embroidery?
- (19) Why must sharp-pointed scissors be used in cutting out a Hardangan embroidered piece?
- (20) What is the difference between old-time smocking and simplified smocking?

CONTENTS

PART 1

	<i>Page</i>
Hand Embroidery.....	1
Embroidery Tools and Materials.....	3
Embroidery Stamping.....	8
Remarks on the Making of Embroidery Stitches.....	10
Outline- and Stem-Stitches.....	11
Couching Work and Darning-Stitches.....	14
Chain-Stitches	20
Braid- and Filling-Stitches.....	25
Feather-Stitching	29
Knot-Stitches	31
Open-Seam Stitches.....	34
Buttonhole- and Eyelet-Stitches.....	39

CONTENTS

PART 2

	<i>Page</i>
Satin-Stitches	45
Embroidery Initials.....	49
Punch Work.....	50
Cross- and Shadow-Stitches.....	54
Surface Work.....	60
Relief- and Drawn-Work Stitches.....	67
Remarks on Smocking.....	76
Old-Time Smocking.....	78
Simplified Honeycomb Smocking.....	82

